

60¢
July

VOGUE

Never-out-of-
season clothes

What the
beautiful people
are doing
this summer

"How to get
things done"
by

Mrs. Machiavelli

**ADVANCED
EDITION**

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Scotland's Best
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CREEDS

TORONTO. CANADA



*White Dyed Broadtail Lamb
with Sable*

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the original... the only

ENKA
Crepe



Aboard the Westerdam


Discover the cape!

It's fashion. It's drama. It's flair. It's a travel-loving ENKA crepe to wear on shipboard now... on the town later. Note the unusual cape treatment: Free-flowing in back, sleeve-forming in front, flattering both ways. Black lace over a taffy lining adds color dash to the bodice.

Dress by Dorothy O'hara

Now discover the *crepe*. Only sophisticated Enka rayon makes crepe so soft and supple, basic black so glowing or fashion so shapely. Fabric by Julius Werk. Enka rayon/acetate. Dress is fully lined. Sizes 8 to 20, in black only. About \$65. At Arnold Constable, New

York City; Bullock's-Wilshire, Los Angeles; J. L. Hudson Co., Detroit; Julius Garfinckel & Co., Washington D. C.; D. H. Holmes, New Orleans. Or write American Enka Corporation, 350 Fifth Avenue, New York 1, N. Y. for store nearest you.

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VOGUE

INCORPORATING VANITY FAIR

AMERICAN FRENCH BRITISH AUSTRALIAN NEW ZEALAND SOUTH AFRICAN

I. S. V.-PATCÉVITCH, Publisher



COVER

BERT STERN

JULY, 1962

Newest way to wrap up a summer look: with a three-cornered stole. Here it's frilled pink silk organza, to wear with white linen, say, for late day. By Doro, \$19, at Bonwit Teller. The pin, earrings and ring by David Webb. The lipstick is called "Madly Mauve," the nail-colour, "Naked Pink"—these, two of Revlon's pale, mixable summer colours; at Lord & Taylor; Marshall Field; Hudson's.

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Vol. 140, No. 1. Whole No. 2081

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JULY, 1962

Slip into
something tan ...
'Bronze Lustre'



If you love the sun (and the sun loves you!) 'Bronze Lustre' will give you the deepest darkest tan going. Tints and moisturizes while you tan!

Revlon

Certified not to stain beachwear by the American Institute of Laundering.

©Revlon, Inc., 1962

*At this point
los caballeros start to notice
a Mademoiselle.*



In fact, they're sure to serenade the lady in Fiesta, the sandal that's deftly squared at the suede shell, gleaming silk at the lattice straps, pure elegance with a Carmen touch. In Nights of Spain shades and black, about \$20. For stores near you write Mademoiselle® Shoes, Empire State Building, New York.

A FASHION DIVISION OF GENESCO



*Spanish Red—
our exclusive Fenton® spectator
of mosaic-textured patent leather, 26⁰⁰
very Saks Fifth Avenue*

Travel Knits for people on the move:



You'll be seeing it soon: a little tag, tied to the smartest, smoothest double-knits under the sun. Spectacular sportswear and dresses. Suits and separates. Men's sportswear. Double-knits for children, too! It's a little tag with a big idea: quality knits that move, that live. Repeat, quality. These are double-knits with "Orlon"* acrylic fiber. They drape, they flow, they go.

very in, very "Orlon"
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Travel Knits wash, again and again, and stay in shape without blocking, shaping, fussing. Important designers will be styling them. Important stores will be selling them. People on the move will be wearing them. Look for the tag that tells you it's a Travel Knit, Du Pont's name for double-knit fabrics that are made with Du Pont fibers.

*DU PONT'S TRADEMARK FOR ITS ACRYLIC FIBER. DU PONT MAKES FIBERS, NOT FABRICS OR CLOTHES.

BETTER THINGS FOR BETTER LIVING... THROUGH CHEMISTRY





Fall Fantasia

*A scattering of drifting leaves on crisp cotton.
About eighteen dollars at good stores and college shops.*



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New and Unusual

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from The Metropolitan Museum of Art

☆ A new catalogue of the famous Metropolitan Museum of Art cards. Paintings from the Italian primitives to Cezanne and Seurat, medieval ivories and miniatures in precious colors, Byzantine enamels on gold, Renaissance angels, tapestries and embroideries in colored silks, Greek vase paintings, drawings and prints by Leonardo da Vinci, Rembrandt, Durer, and Gauguin, and a festive variety of designs from Egypt, India, China, and Japan. ☆ The cards, printed in limited editions, under the direct supervision of the Museum, cost from 5 to 95 cents each. The catalogue—which also illustrates Museum jewelry and other unusual Christmas presents—will be mailed about September 1st.

The Metropolitan Museum of Art

255 Gracie Station, New York 28

G 1

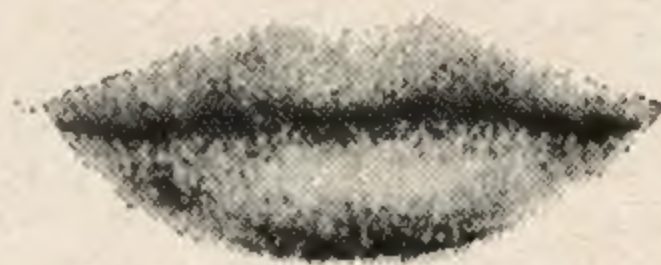
Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

Name _____

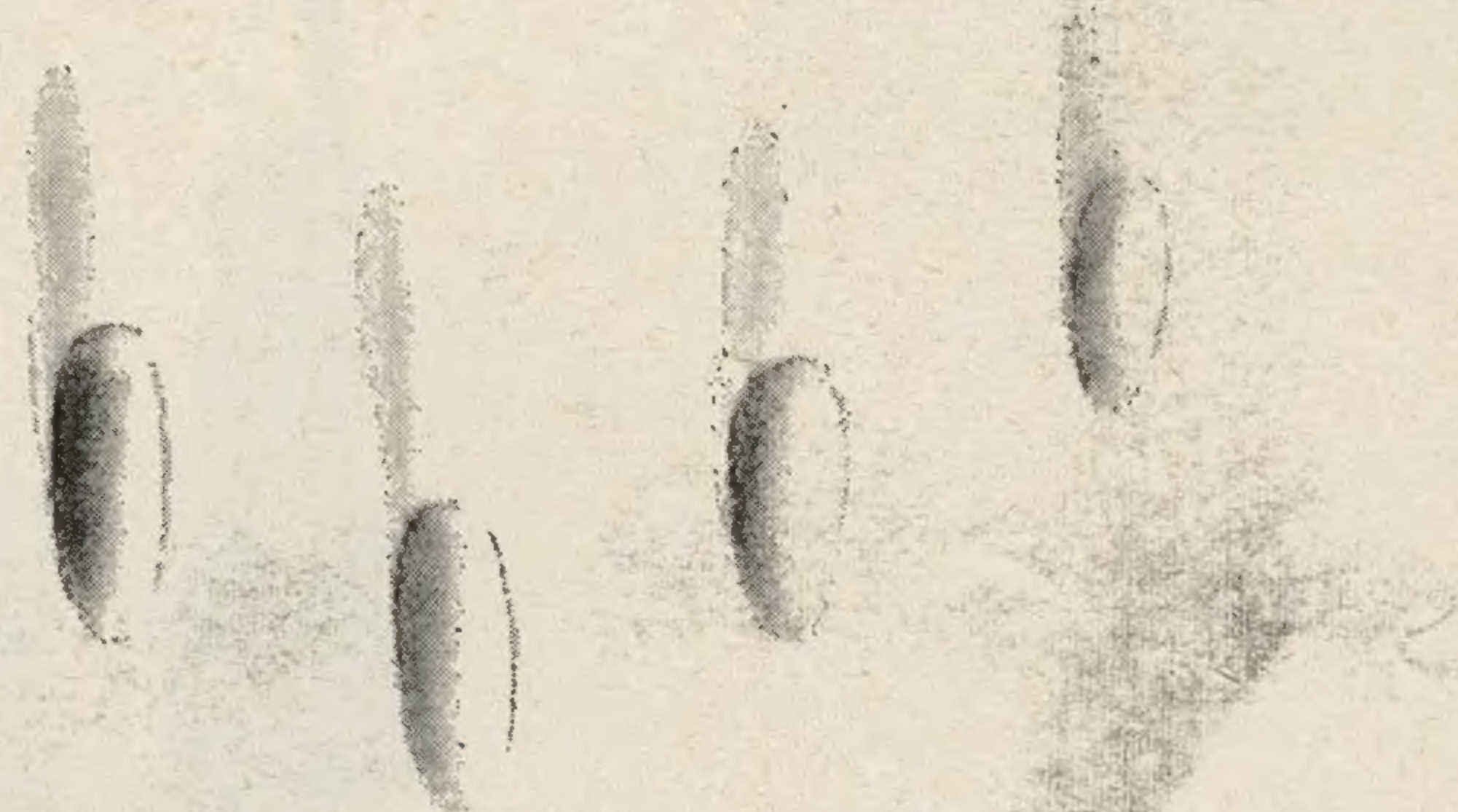
Address _____

Pales of summer

What lights up a suntan? Pale lips, pale nails. New pales, ten of them (none of them pallid) give a new kind of soft colour to sun-tinged faces at the beach or anywhere under the sun; and look pretty on summer evenings, too.



Ten new shades of summer make up a new collection called "Colors Avant Garde" by Revlon. Nine of the colours come in lipstick and nail polish, are interchangeable: any lipstick may be worn with any nail colour—or any two of them—one on fingers, the other on toes. Names of the nine: Naked Pink, Bare Beige, Madly Mauve, Swinging Pink, Blasé Apricot, Low Down Pink, Beach Peach, Pink Cognito, Nouveau Peach.



The tenth colour, Super-Natural, comes only in lipstick. It's a next-to-no-colour pink that looks un-made-up, a nice idea in the summer; and while no lipstick at all looks unfinished Super-Natural adds, just enough, to the colour already there.



K. DENZINGER



Andrew Geller sets off fiery footwork with Diamante calf. Designed exclusively for us by Leather's Best. At fine stores in leading cities.

COMES THE DAWN

of a new day for your complexion! The most effective way to outwit time this side of Shangri-la! It's Du Barry's discovery—Crème Paradox®—a beauty sleep cream as sheer and luxurious to slip on as chiffon. Because of its exclusive ingredient, N.O.R., just the lightest touch does more than any old-fashioned heavy cream to help your skin retain youth-sustaining moisture—the vital essence of a smooth, unlined skin. Yes, the paradox is—so little does so much. With Crème Paradox . . . you can wake up tomorrow morning looking younger than you do today.



CRÈME
PARADOX®

by

Du Barry®

for the knowing beauty

To ready your complexion for beauty sleep—clear away the traces of the day with gentle Du Barry Cleansing Cream and Skin Freshener.

©1962 DU BARRY



AYWON rings in two beautiful season-spanning dresses in superb "A-Okay" fabric by WAMSUTTA. This stunning new blend of Fortrel® polyester and Avril® rayon is an accomplished traveler, packs like a dream. A wash-and-wear fabric, it drips dry with super-smoothness because it's Suttamatic®... and it's Sanforized-Plus™ approved. In black and taper glow, as shown, taper glow and black and other fashion colors. Sizes 8 to 16. Left: about 35.00. Right: about 30.00. At Bonwit Teller, New York and all stores; L. S. Ayres, Indianapolis; Frost Brothers, San Antonio; Gus Mayer Company, all stores; The May Company, Los Angeles; May-D & F, Denver; Woolf Brothers, Kansas City; Frederick & Nelson, Seattle; H. & S. Pogue, Cincinnati; Rich's, Atlanta; and other fine stores everywhere. WAMSUTTA MILLS, 1430 Broadway, New York 18, N. Y. Makers of famous WAMSUTTA Supercalc® sheets and WAMSUTTA Heritage towels.

Wamsutta

PORTRAIT OF AMERICA:

"SONG OF THE SEASONS" SUNG BY AYWON IN FABRIC BY **Wamsutta**



Strawberries Romanoff, page 17, "The Gourmet's Guide"

The delightful difference is Cointreau!

Take this recipe, for example. It is Strawberries Romanoff, a delightful yet simple dessert. On page 17 of our "Gourmet's Guide" you find that the magic touch is your use of Cointreau Liqueur. Do write us for a free copy and look at the other 48 recipes for main dishes, desserts and drinks. Cordials by Cointreau—all 20 of them, will open up for you a new approach to entertaining. Cordials by Cointreau, 50 to 80 proof, produced and bottled by Cointreau Ltd., Pennington, N. J.





Who has it? Who can keep it?
What dims and dulls it?

Children have it. Stars keep it.
Birthday candles can threaten it.

But today's woman can capture and
hold a young kind of glow, far be-
yond the years of actual youth.

How? By devoting five delicious
minutes every night to the care of
someone special: herself.

Here's a 5-minute beauty rite that
can steal from stars and moppets:

1. Thorough cleansing with Dorothy Gray Salon Cold Cream, created to coax away hidden grime, bring out hidden beauty, let the skin's natural brightness shine through.

2. Pat on Orange Flower Skin Freshener from the same fine house to stimulate, refine, give still more deep-down freshness.

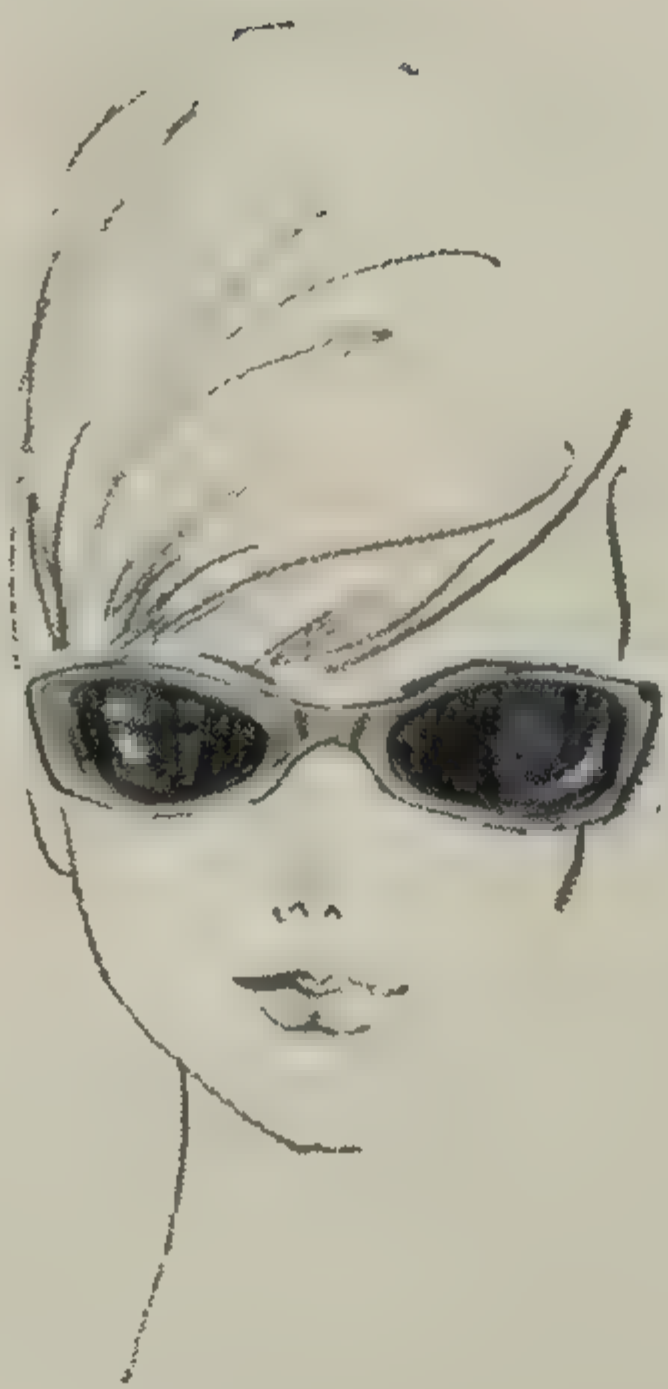
3. A gentle smoothing on of Dorothy Gray Satura, the dewy delight that makes skin feel instantly softer, blesses it with welcome moisture. Fragrant, pink Satura does its beautiful work at night while you sleep, or all day under make-up, gives tired skin an appealing younger look.

Key to this 5-minute beauty magic
is consistency. Followed faithfully,
it promises heart-warming rewards.
Clearer, fresher skin, a younger
vital look. That's the special glow
of The New American Beauty. And
you needn't be a born beauty to
get it.

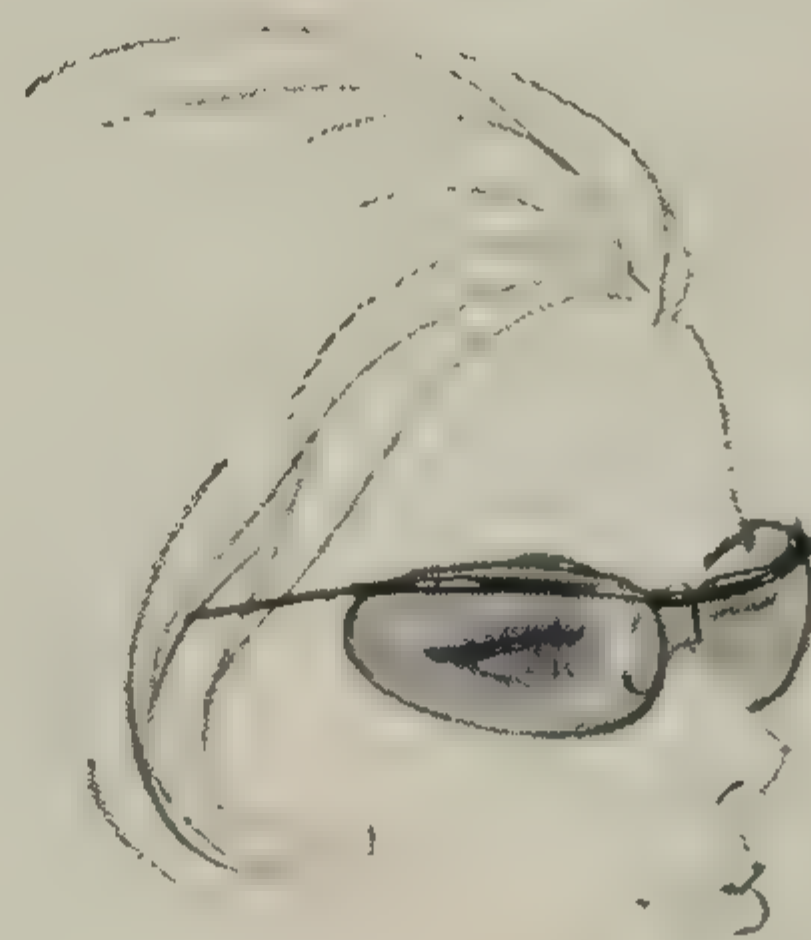
This message is published in the in-
terest of longer, lovelier glowing
by Dorothy Gray, creator of to-
day's most complete line of beauty
products —

DOROTHY GRAY

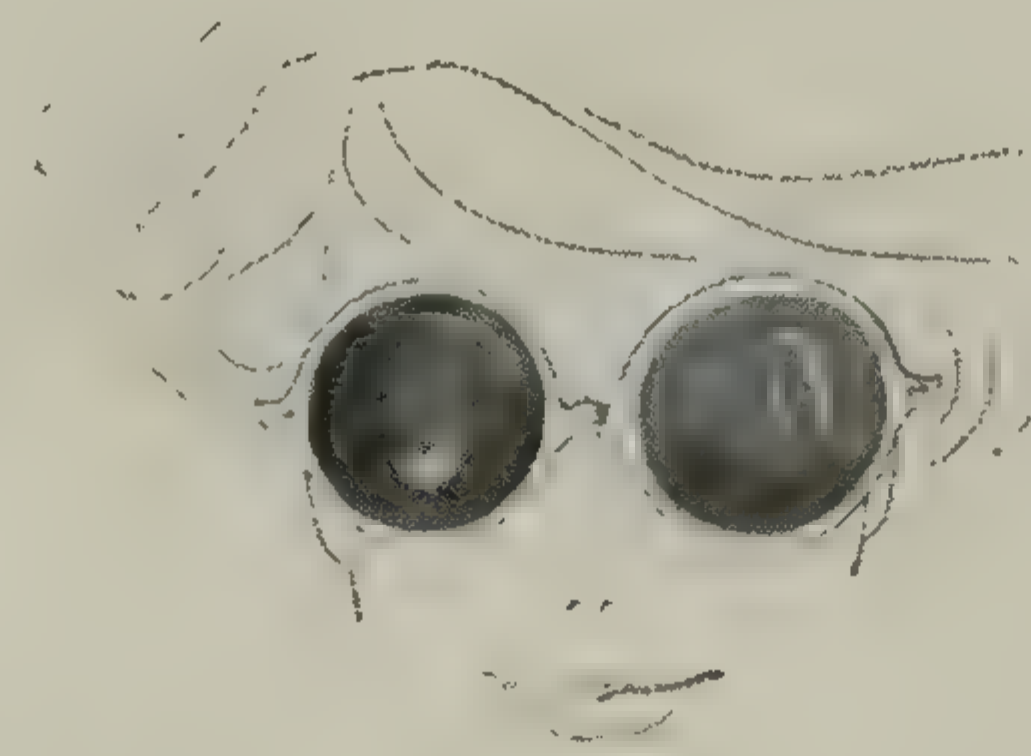
the cherished care
for complexion and hair.



Wide-frame glasses
(above), squared at the
temples, reflect one of the
new big looks in sun-
glasses. Green or grey
lenses; blue, tan, amber,
or black plastic frames.
Called Satire by Ray-Ban,
about \$10. At Macy's.



Wraparounds (above) are big news for their temple-to-
temple curve. These, practically unframed for an uncluttered
view, snug-fitting—almost as good as eyelids at keeping out
glare and dust. Pastel lenses (pale-rose, blue, violet, lemon,
green, or grey) of a special non-scratch, non-distorting plas-
tic, curved through 180°; steel frames, a plastic bridge.
From France, by Gala Spectaculars, about \$13; Bonwit Teller.



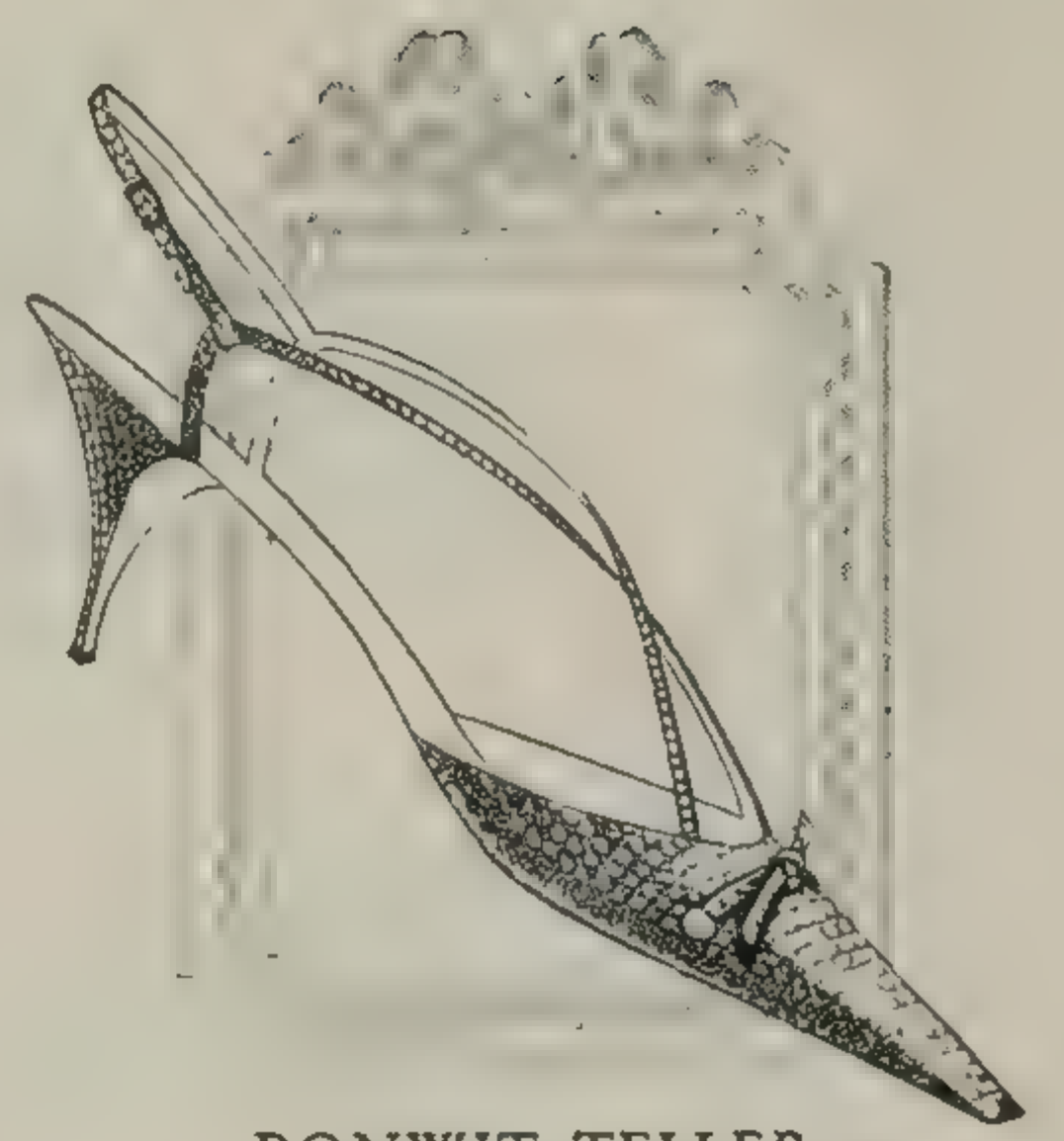
More wraparound
news, mask-shaped, with
a cheek-to-cheek curve to
keep out sun and dust;
for skiing (snow- and
water-) and other sports.
Green plastic lenses in
frames from France—
black, white, or tortoise-
shell plastic. At North
Eastern Optical of New
York, for about \$8.

The new wide- screen sun shields.

Gay, goggly sunglass-
es (left)—more of this
season's sizable cover-
age—but they're remark-
ably light in weight. The
owl-eye plastic lenses, in
plastic frames (black, dark
shell, white, or blue). By
May, about \$12 at Lugene.



RAY PORTER



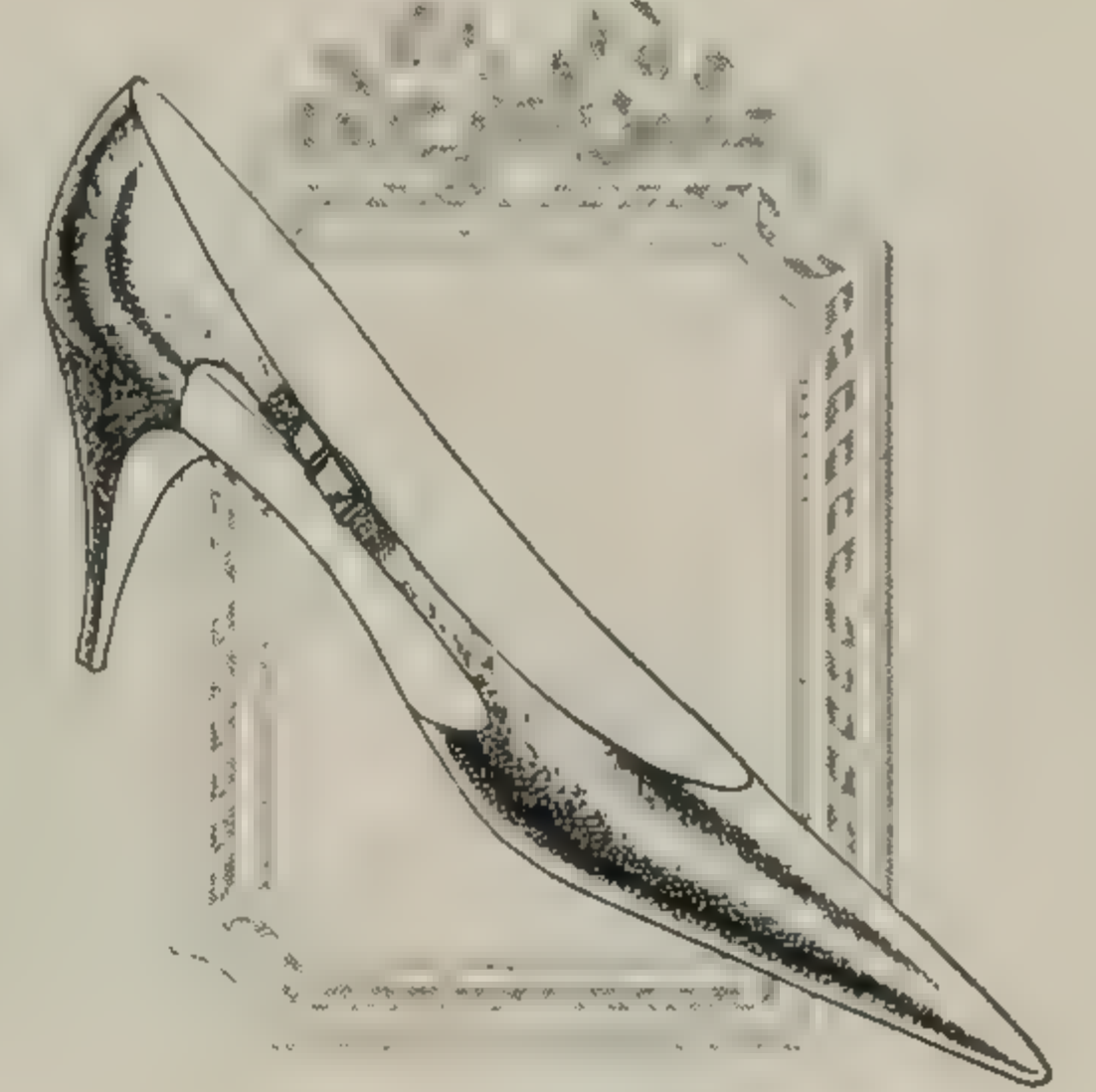
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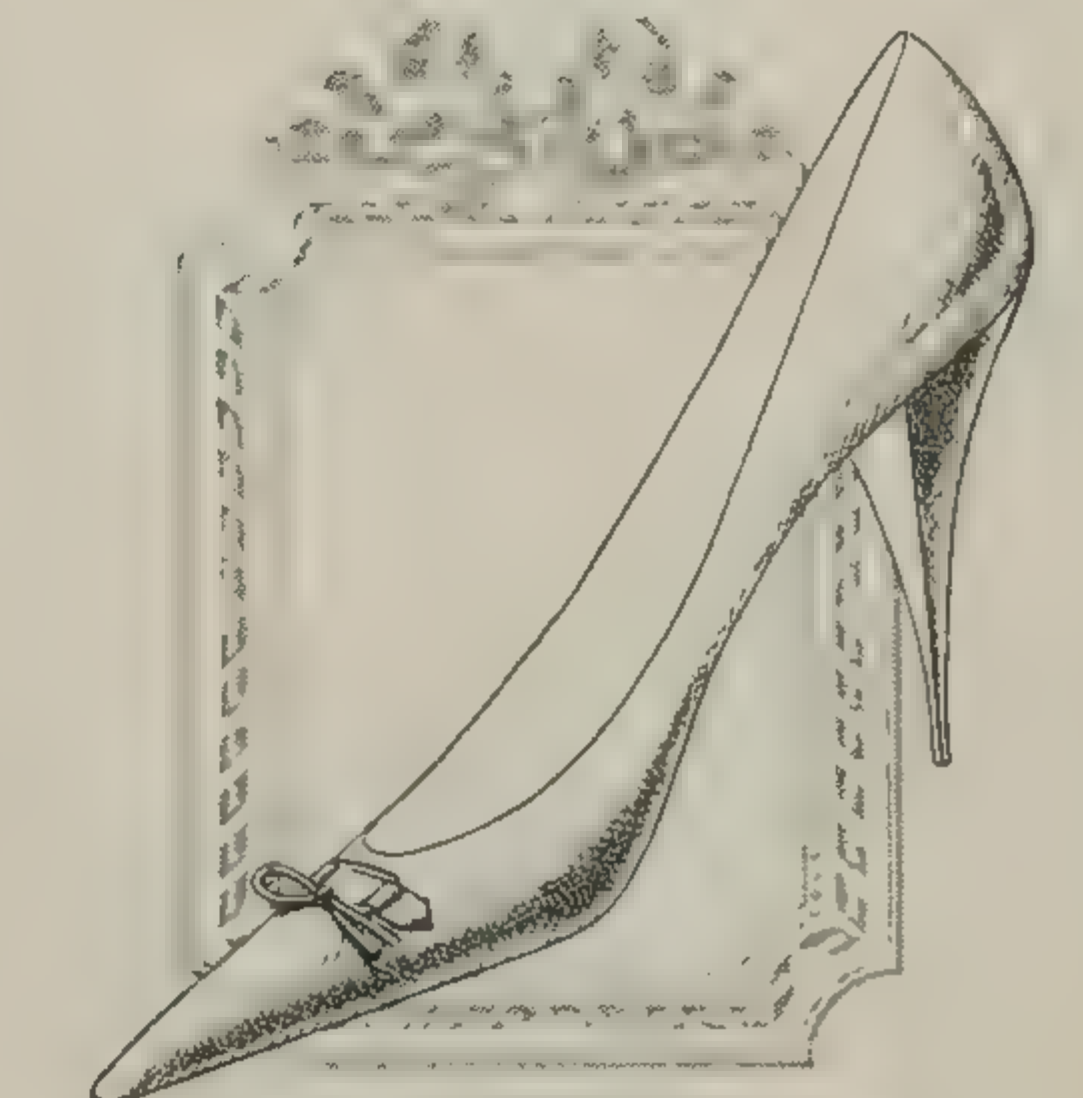
NEIMAN-MARCUS

Christian Dior Shoes *Roger Vivier*

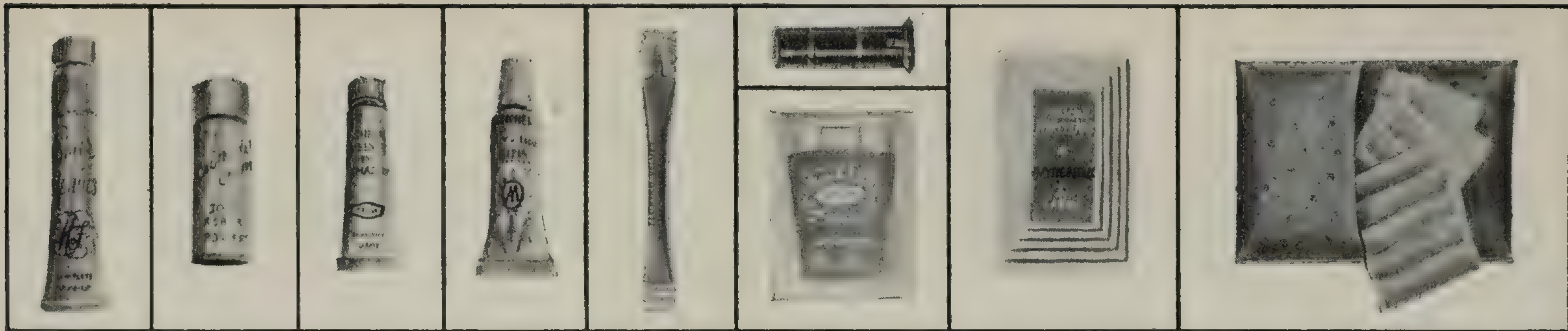
Introducing *SPANISH WINE*:
the new roseate red with
fiery undertones that kindle a deep
autumnal glow in this series
of trend-making Fall shoes.



NAN DUSKIN



HARZFELD'S



The Face in the Box includes:

foundation
MAX-
FACTOR

white make-up
JOHN
ROBERT
POWERS

eye shadow
DOROTHY
GRAY

liner-mascara
MICHEL

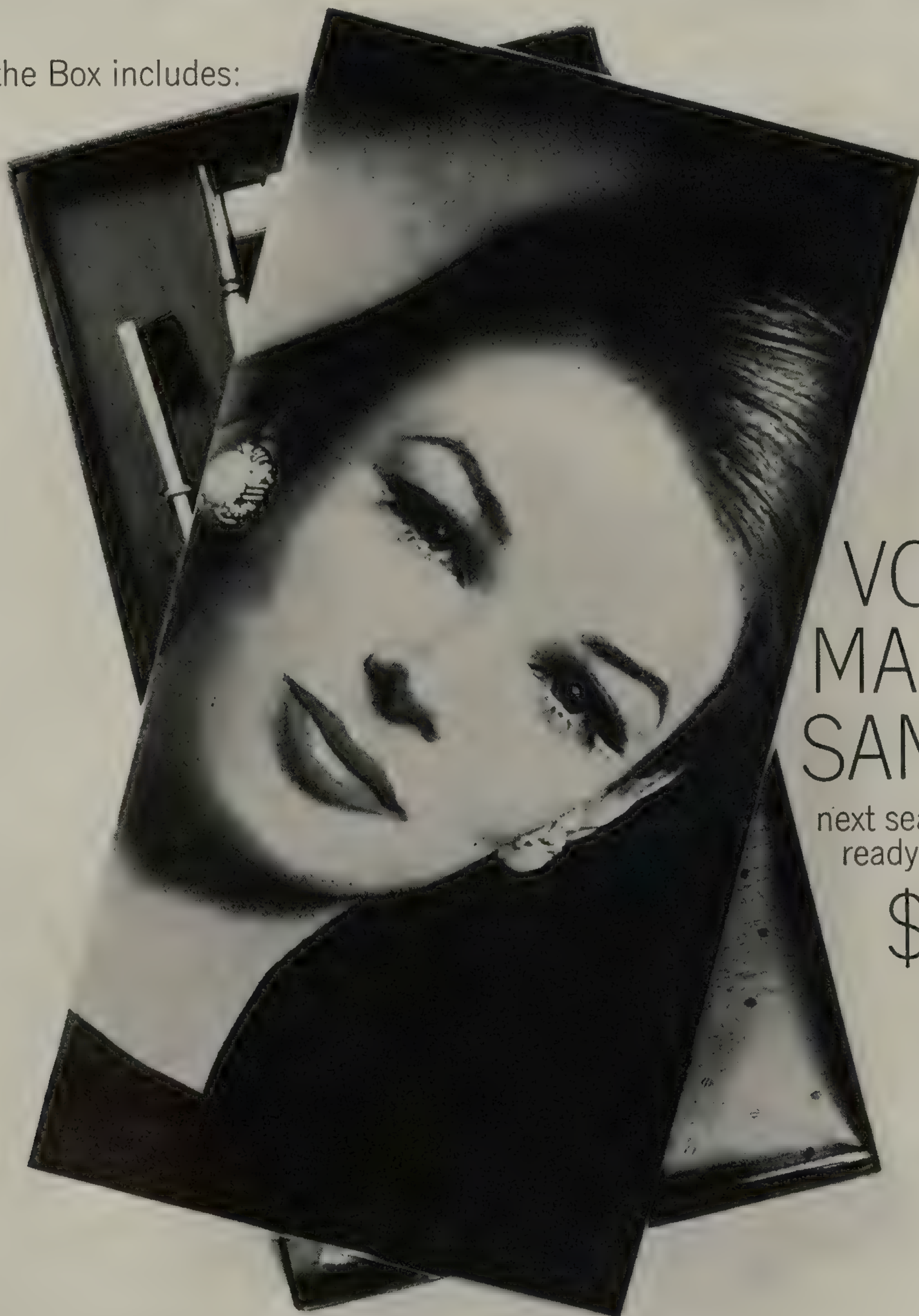
moisturizer
JACQUELINE
COCHRAN

lipstick
COTY

cleanser
1006

face powder
CARON

puff pads
COETS



VOGUE MAKE-UP SAMPLER

next season's make-up
ready to try on now

\$1.00

VOGUE • Department S • Box #181, Village Station • New York 14

Please send me _____ Vogue Make-up Samplers at \$1.00 each (including postage, handling and Federal excise tax). Send check or money order only. Allow two weeks for delivery. Offer good only in the Continental U.S.

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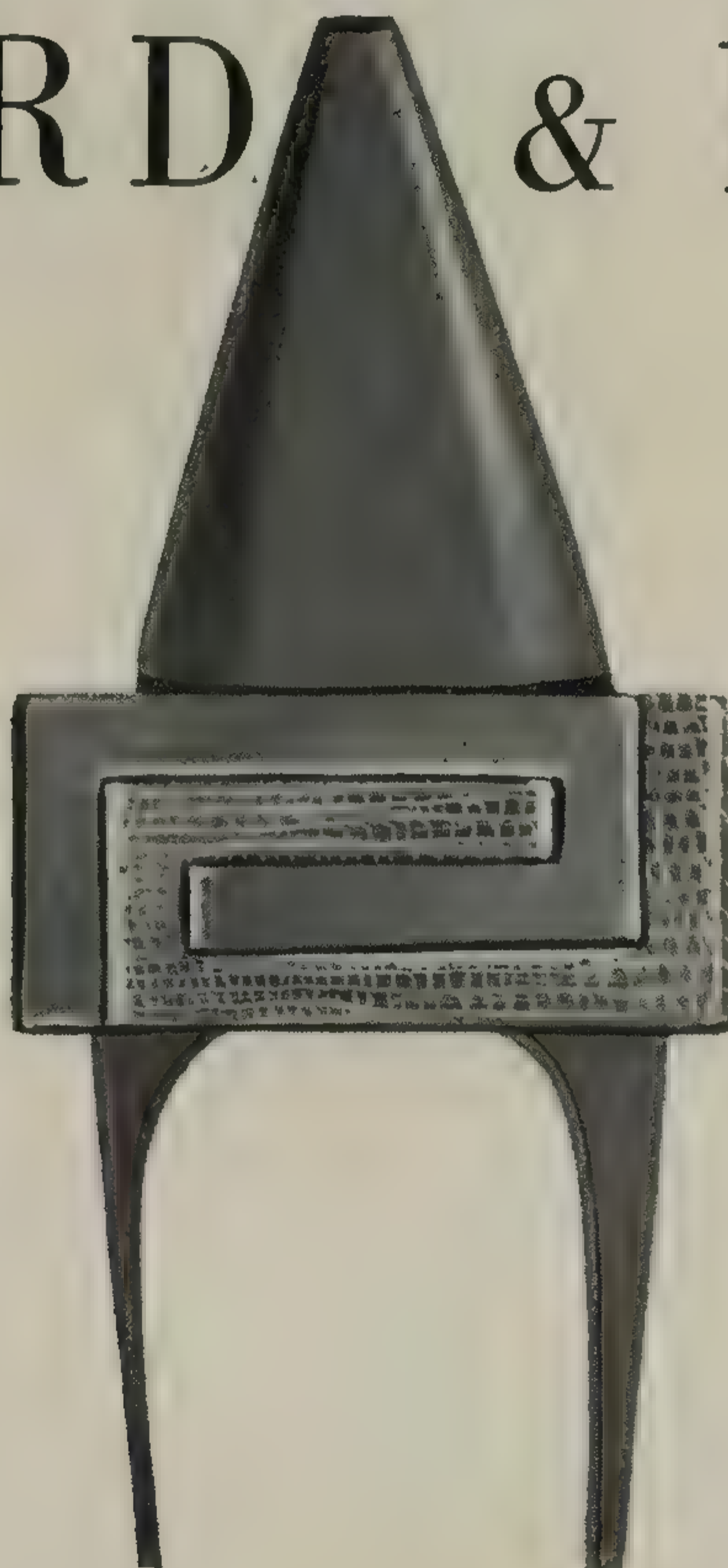
Vogue's Face in the Box is a vital preview of what's coming in make-up—new colours, new techniques, a look that is both contemporary and intensely prettying. Order now by coupon, try on at leisure. Enjoy a fashion-start on fall that starts with the face. Quantities limited.



*Spanish
Influence*

THE FASHION TEMPO U.S.A. WOODWARD & LOTHROP

WASHINGTON



Very simpatico new look
in deep Spanish red,
arriving on tip-toes
and snip-toes, setting the
fashion pace beautifully.
Magnifico examples of
the shoemaker's art, in
calf or calf with lizard.
BY PANDORA



elegant
simplicity
in imported
sheer wool

about one hundred twenty five dollars

by

Helga



The colours crisply at cross purposes here are black, brown, and white, and the look is practically non-stop—from now until next autumn: a clan plaid with an easy skirt, belted in black leather. By Howard Wolf, of Orlon and rayon, in junior sizes. About \$23. At Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus. The shoes are by Andrew Geller.

An easy little green and blue plaid dress with a definite drop to its waistline, lashed with a blue leather sash. The throat is set-away, square; the biased skirt keeps its pleats for the sidelines. By Charles Dickey, in a blend of cotton, viscose, and acetate; about \$55. At Altman's; Frost Bros. Christian Dior shoes. The hats on both heads by Mr. John.

New slants on the dark city plaids



RON HARRIS

VOGUE incorporating Vanity Fair



to sheerloc® our new runless seamless nylons
longer life, lasting loveliness for sheer stockings

Hanes

MANUFACTURED UNDER U. S. PATENT 2609677 AND CANADIAN PATENT 488987. OTHER PATENTS ARE- PENDING.

And now from Clairol research...

A great new beauty

New Clairol[®] condition



Actually makes
your hair feel stronger!

Adds new bounce! New body!

New satiny sheen!

Enhances hair color!

prescription for troubled hair!

Actually makes your hair feel stronger

At last! Special beauty care for your hair

Now for the first time, a richly effective, corrective formula for troubled hair... unlike anything you've ever used before! Not a hairdressing, **condition*** is a fabulous beauty pack, a superb reconditioner evolved after three years of laboratory research by Clairol, the specialist in beautiful hair.

Amazingly fast results

You'll see and feel a marvelous difference the very first time you use **condition***. Even in hair which seems hopelessly troubled! And that's because dried-out, parched hair quickly soaks up its lavish moisturizers. Dull, limp or brittle hair is revitalized to glorious new life and lustre. Spongy, over-porous hair is so tenderly built up—it actually feels stronger after **condition***!

Easy and quick to use

Now you can treat your hair as wonderfully as you treat your complexion. Simply use new **condition*** as a beauty pack after a shampoo. Use it generously, all over your hair and scalp. As pleasant and gentle as your most luxurious facial creme. Delightfully fragrant, so smooth, white and creamy.

New **condition*** combs through your hair freely, rinses out easily. No steaming under heat caps—heat is unnecessary. What a boon!

Prescribed by hairdressers

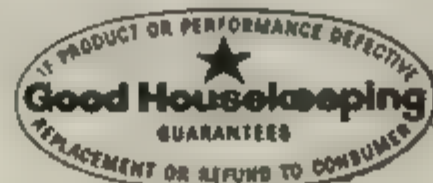
Try it. See why hairdressers everywhere are prescribing **condition*** for dry and brittle hair. For dull, limp hair. For hair over-exposed to sun and sea...

as well as hair in need of special attention before or after a permanent. New **condition*** has proved its beneficial magic again and again in salon use. Hairdressers like to use it while tinting, toning, lightening. It saves time and, what's more, actually enhances the color.

Ask your hairdresser how often your hair needs **condition***. Remember, nothing does more for your beauty than shining, vigorous, well-cared-for hair. New **condition*** is the quickest, most effective way to help you achieve this! Now at beauty salons and cosmetic counters.



Most women today have one or more of these hair troubles—do you? Check here...



- ☐ DRY HAIR
- ☐ OVER-PERMANENTED HAIR
- ☐ DULL, LIMP HAIR
- ☐ SUN-DAMAGED HAIR
- ☐ SPONGY TEXTURE
- ☐ BRITTLE HAIR
- ☐ SPLIT ENDS
- ☐ OVER-LIGHTENED HAIR

If you checked even one—
we prescribe

condition* is a Clairol trademark for this fabulous new creme formulated to meet the problems of *troubled hair* (our description for hair in need of reconditioning: dry, brittle, dull, limp, split at the ends, spongy, over-porous, over-permanented or sun-damaged).

condition* by Clairol



"El Nuevo Eden" *

"A la serpiente que a Eva engaño
Difícil le sería Comprender
Que en America las Oportunidades
Son para la mujer
Porque la mujer moderna de la serpiente se burla
y Compran sus pieles en Fleming Joffe

401 Park Ave. South
New York 16, N.Y.
Murray Hill-4-0500

*Poem Para Ogden Nash

Translation on page 35

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420 LEXINGTON AVENUE, NEW YORK 17, N. Y.

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VOGUE IS PUBLISHED BY THE CONDÉ NAST PUBLICATIONS INC.

EDITORIAL AND ADVERTISING OFFICES: 420 LEXINGTON AVENUE, NEW YORK

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Put out the bottle that shows you know SCOTCH!
Enjoy the extra smoothness that has always given
"Black & White" a light, bright character all its own.

"BLACK & WHITE" *Scotch*
THE SCOTCH WITH CHARACTER





AT LAST IT'S A WOMAN'S AFFAIR

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Lady Eversharp

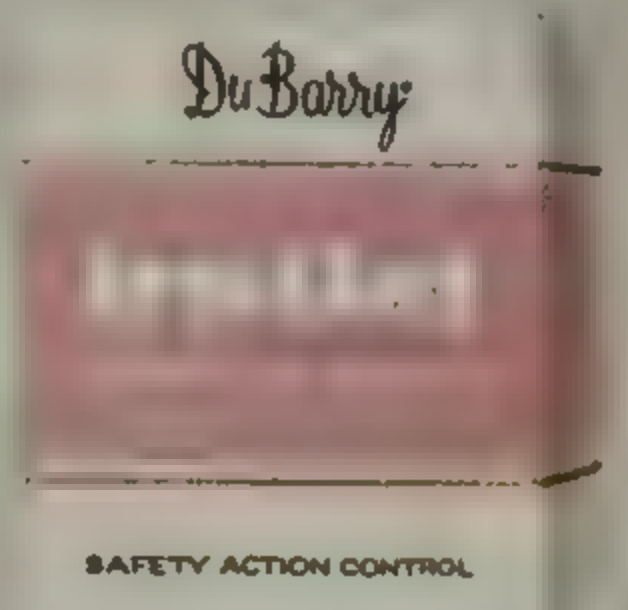


\$ **1**⁹⁵
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FROM DEMURE TO DYNAMITE

...pick the personality you want to radiate and see it come true with new Tru-Tint permanent hair coloring. Its new creme developer brings to light subtle shades you've never seen before—new heights of radiance, new depths of richness you don't get with ordinary developers. Even black shades have a soft, true-to-you gleam instead of that flat, dyed look. And Tru-Tint takes all the uncertainty out of hair coloring because it has an automatic self-timing control that's like a stop watch built in. There's no chance of overtinting or streakiness. Here, at last, is one hair coloring that even in the hands of a novice can do no wrong.



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Pamper the new beauty of your hair with DuBarry Royal Shampoo[®]. Set a coiffure that lasts days longer with new Setting Pretty[®] wave set spray.

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Risqué



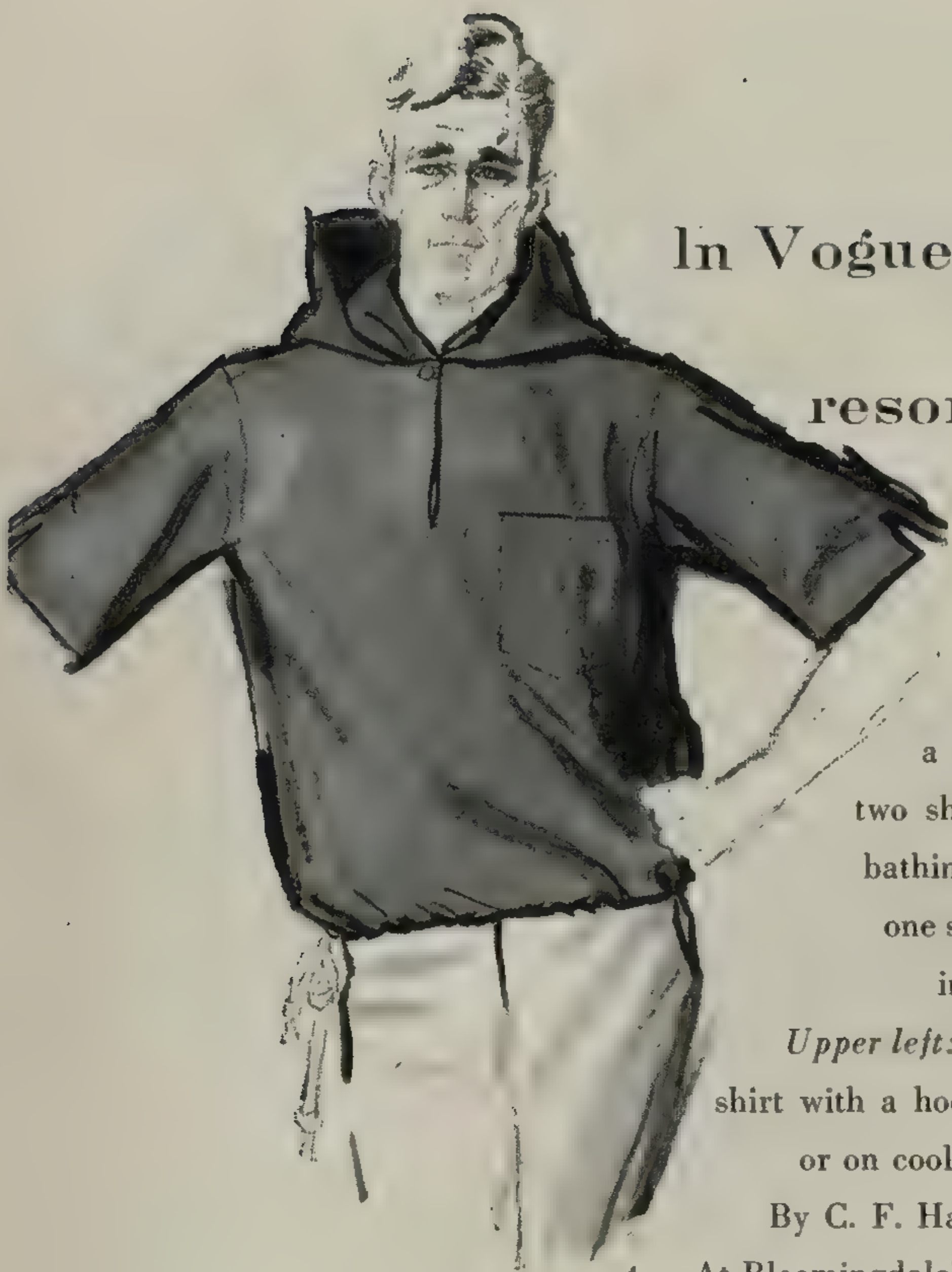
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Quality at your feet®



There's a new look to red...deep and different for sophisticated tastes. It's Spanish Red, and Risqué fashions it in an exciting fall patent with a slim almost-high heel. Shoe illustrated, 12.99.

Other styles, 7.99 to 13.99. Higher Denver West. For store nearest you, write Risqué Division, Brown Shoe Company, St. Louis 5, Missouri.



In Vogue for men: summer resort clothes

This summer's sports clothes—in a word—blue. Here: two shirts and a pair of bathing trunks, all blue; one shirt, the exception, in black and white.

Upper left: Faded blue denim shirt with a hood, to wear sailing or on cool days at the beach.

By C. F. Hathaway. About \$7.

At Bloomingdale's; J. W. Robinson.

Lower left: For golf, beach, or country, a polo shirt of black and white striped Arnel jersey. About \$15.

At Alexander Shields; I. Magnin.

Below: Cropped beach shirt and bathing trunks of blue silk and Terylene—the shirt light, trunks dark. Shirt about \$18; trunks about \$18. At Alexander Shields; I. Magnin.



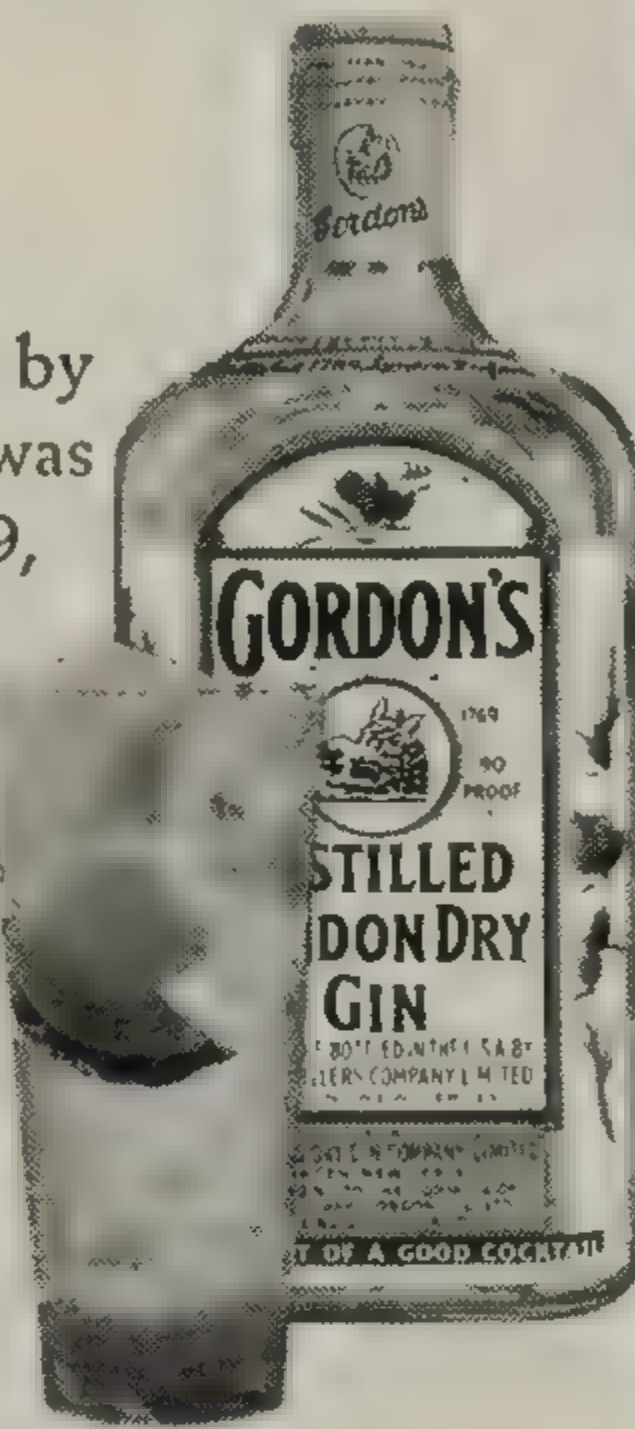
BRIAN STONEHOUSE



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The English are not easily fazed, even by summer heat. This national talent was given a cheerful accompaniment in 1769, when Alexander Gordon introduced his remarkable gin. The Gordon's you drink today harks back to his original formula, because one does not tamper with gin of such distinctive dryness and flavour. Try it soon in a tangy Gin & Tonic or Tom Collins. You'll see why Gordon's is England's biggest seller. Not to mention America's and the world's.



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Two plastic glasses fit
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\$35. F.A.O. Schwarz,
745 Fifth Avenue,
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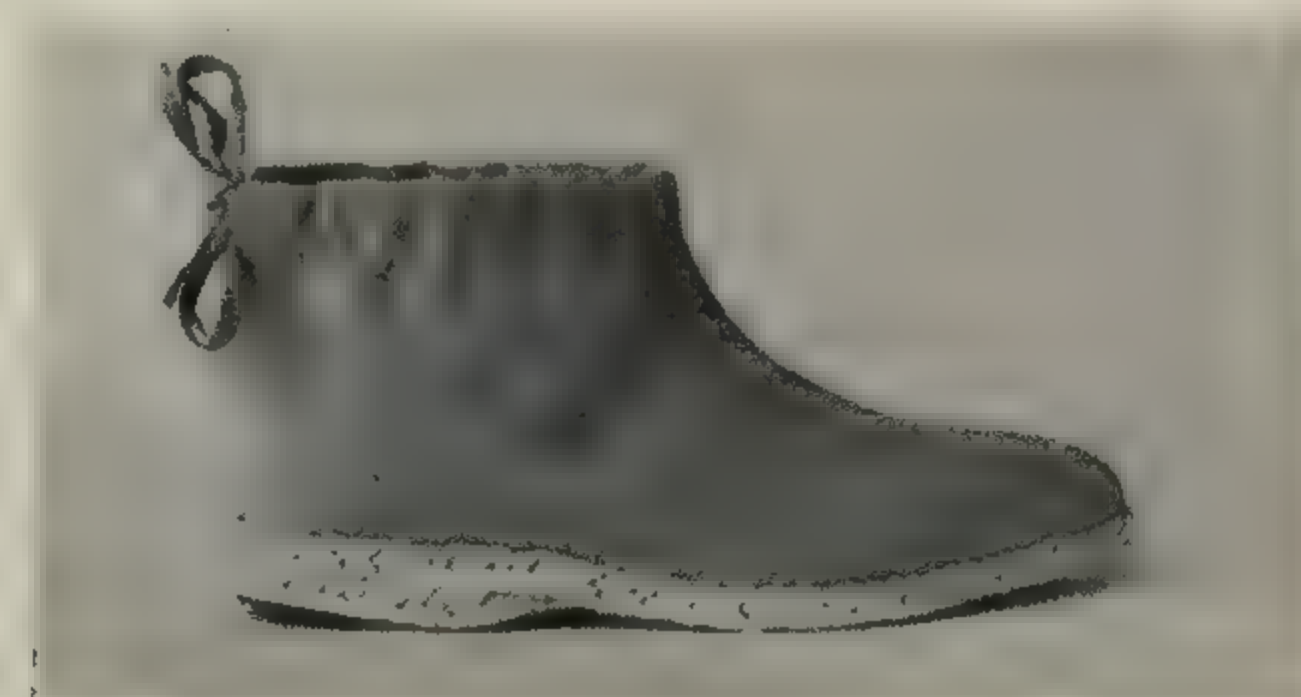
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HOUND

the beach



Printed sheath of African cotton with its own sash. Comes in navy blue with green; red and navy blue; brown and green. Each print is one of a kind. Sizes 8-16. \$19.95. Sig Buchmayr, 18 East 53rd St., N. Y. 22.

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Bathing suit with a bloused top—made of black Helanca nylon, looks like velvet. Sizes S, M, L. \$20.50 ppd. Town Casuals, 958 Third Ave., N. Y. 22.

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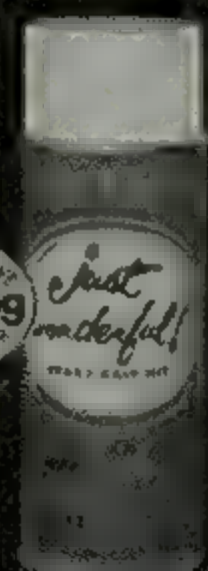
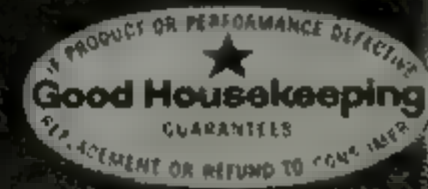


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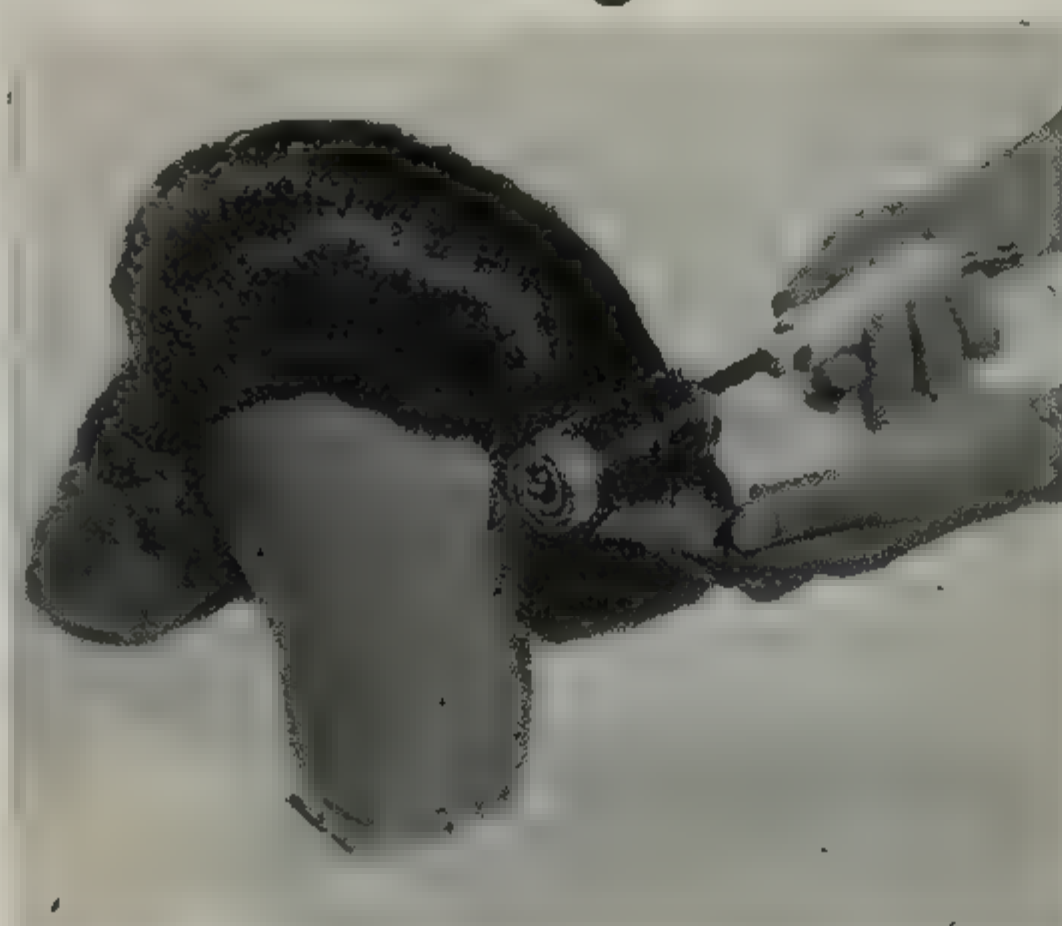


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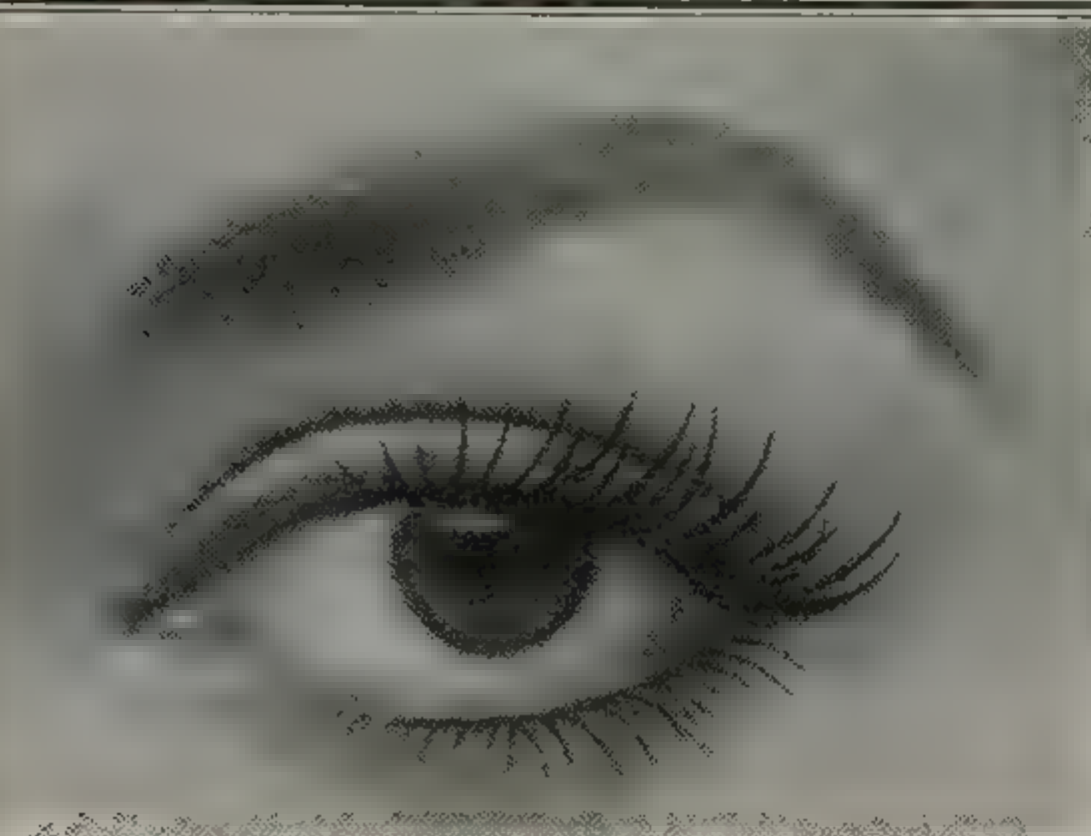
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Swim Band under your swim cap keeps your hair dry in the water! This sensational new fashion aid positively seals out dampness... prevents spoiled or streaked hair-dos. Absorbent poly-foam Band covers your hair-line, waterproof liner keeps hair dry. Self-fastening, self-adjusting. Fits smoothly under swim cap. *Guaranteed to do the job or money back!* **SWIM BAND**, only \$1, post paid. **Sunset House**, 445 Sunset Building, Beverly Hills, Calif.

SHOP

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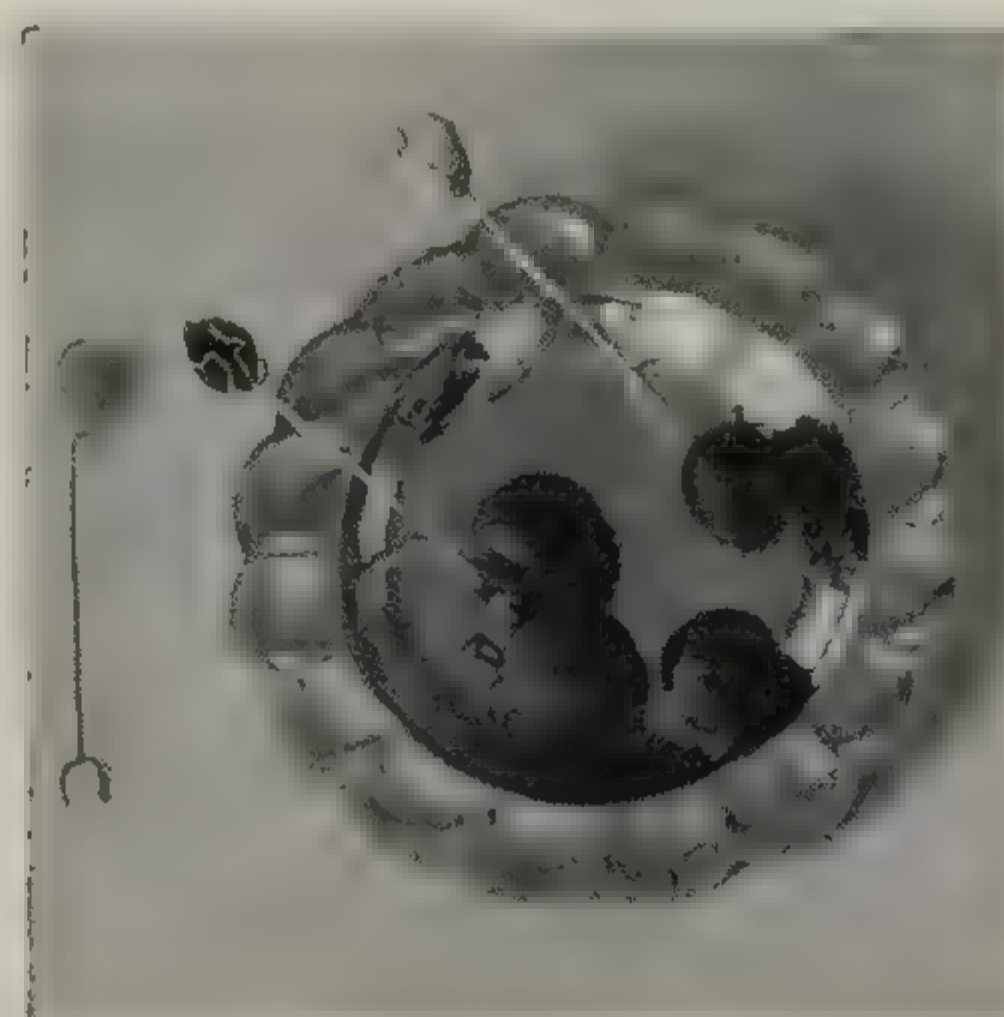
From Mexico—bright hemp hammock, red, yellow, purple, and green. \$14.75 ppd. Dagar Boutique, 18 East 53rd St., N. Y. 22.



Enormous beach bag of red straw and black and white checked cellophane; wood and rope handles. Imported from Italy. \$21.60 ppd. Lilly Daché, 78 East 56th St., N. Y. 22.

Portable "Jymbar," a metal exercise bar (not illustrated) with a rubber square at each end. The principle: it can be attached to a doorway 24" to 38" wide, without harm to the woodwork; easy for the daily-exercise enthusiast to take along on weekends. \$8.95 ppd. Battle Creek Equipment Company, Dept. 350, 307 W. Jackson St., Battle Creek, Michigan.

"Magic Cap," big pink mobcap made with cellulose fibre. It protects hair from seaside moisture; conceals rollers. \$1. Fineline Co., 303 Fifth Ave., New York 16, N. Y.



Canapé forks made of sterling silver and semi-precious stones—all colours. Made in Mexico. 4½" long. Each, \$1.85 inc. tax, ppd. Phoenix Pan American, 793 Lexington Avenue, New York 21, N. Y.

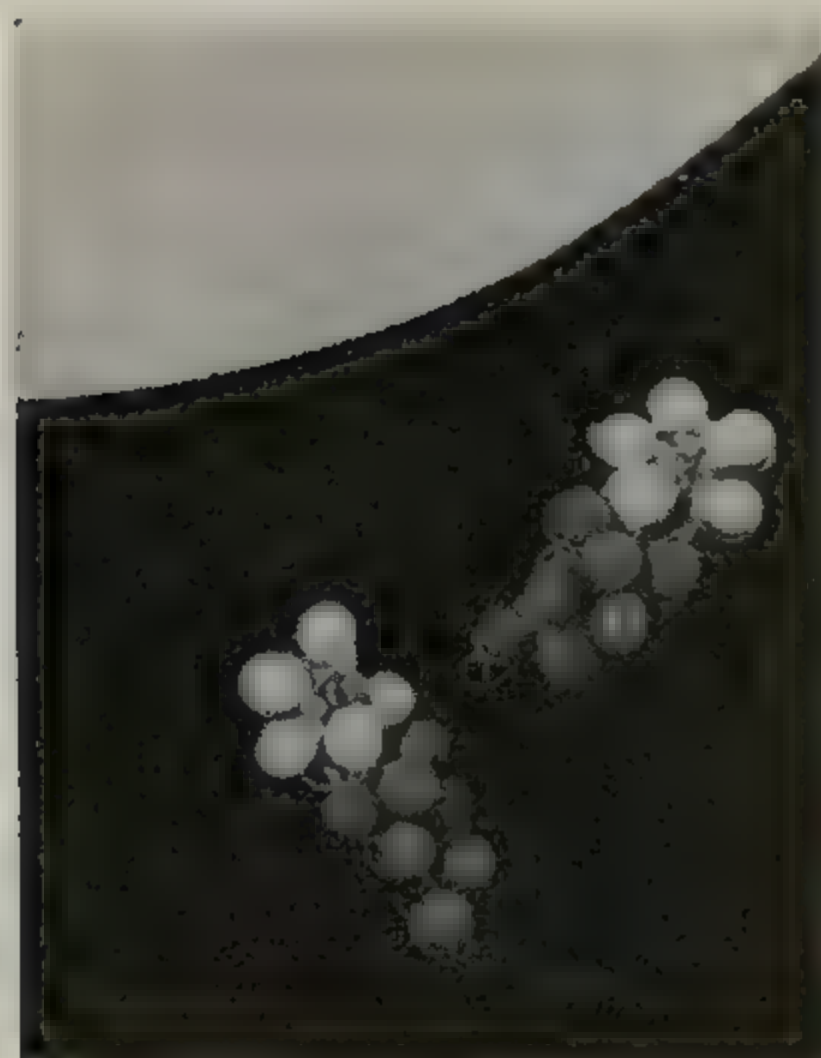
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HOUND

the sun



Reversible beach stole—one side is multi-coloured hand-woven cotton; the other terry cloth; green, blue, white, rose-coloured. One size. \$17 ppd. Mrs. B. Kohler, Spinhill, 1 Harding Lane, Westport, Connecticut.



Baroque cultured pearls and green beads make pretty pins to wear with summer clothes. A good buy at \$7.95 ppd., inc. tax, each. Marion Batory, 4 West Lake-Shore Drive, White Meadow Lake, Rockaway, New Jersey.



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Wig to wear over beach-tossed hair. Made of human hair, permanently waved; 17 different colours. Dyed to order for small extra charge. Wig, \$39.95; lightweight block, \$4.25. Herman Products, Dept. V, 164 Clymer St., Brooklyn 11, N. Y.



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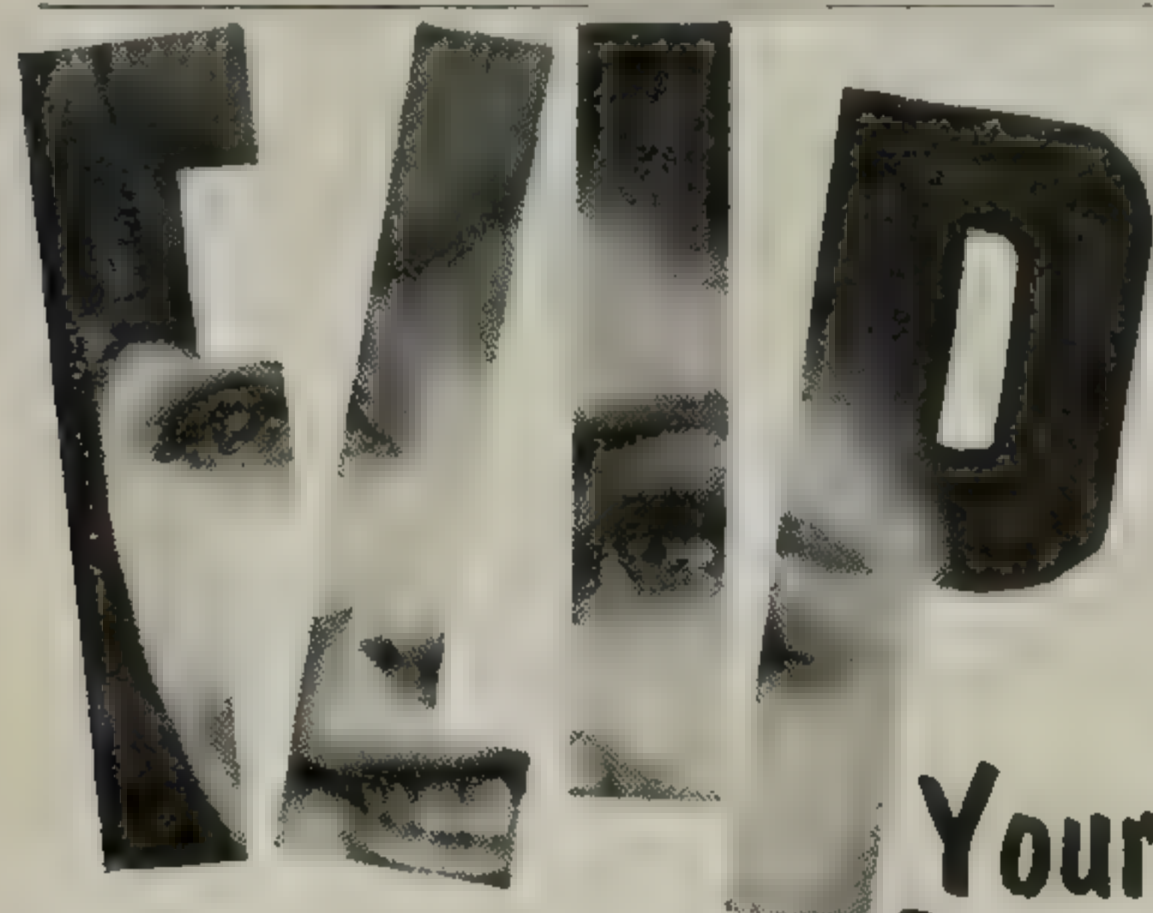
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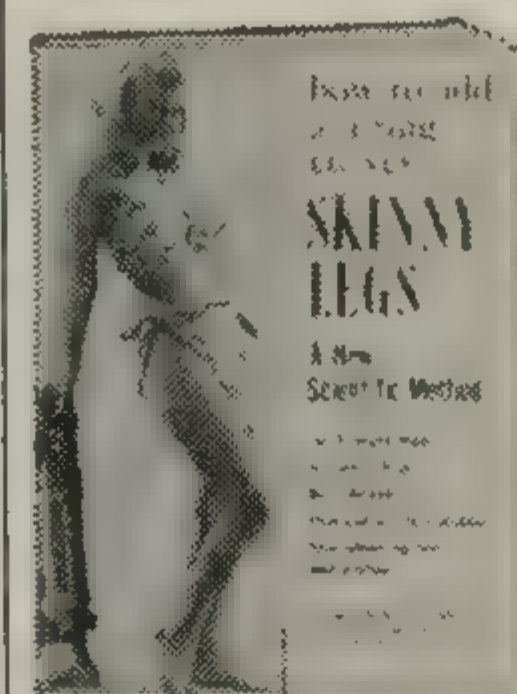


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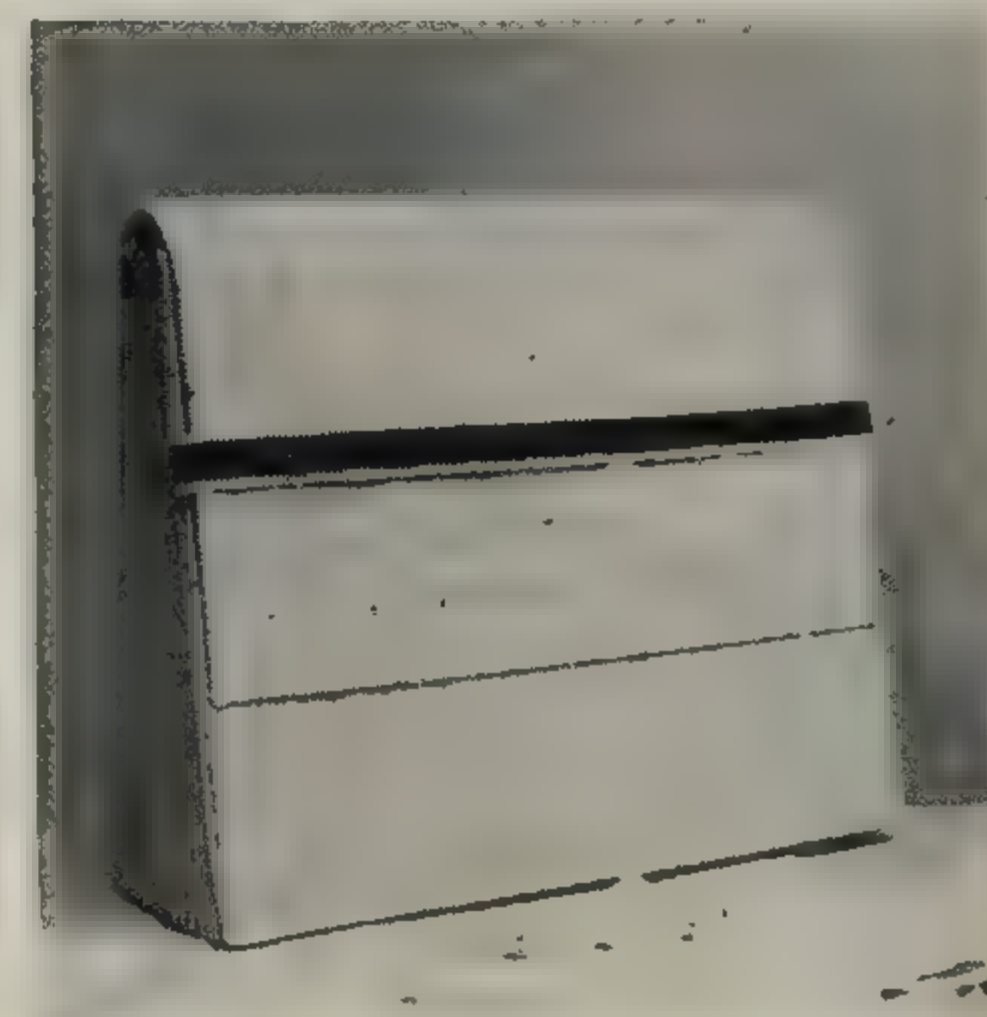
SHOP HOUND

... drives into July



Made in France—white porcelain shell brackets, banded with gold; perhaps to hold bird figures, as here. 5" wide. \$18 a pair. Jarvis House, Inc., 172 East 75th St., N. Y. 21.

JOHN STEWART



Filing case of natural raw silk lined with dark brown faille. Alphabetically indexed. Measures 12" x 10½". \$23 ppd. Henri Bendel, 10 West 57th St., N. Y. 19.

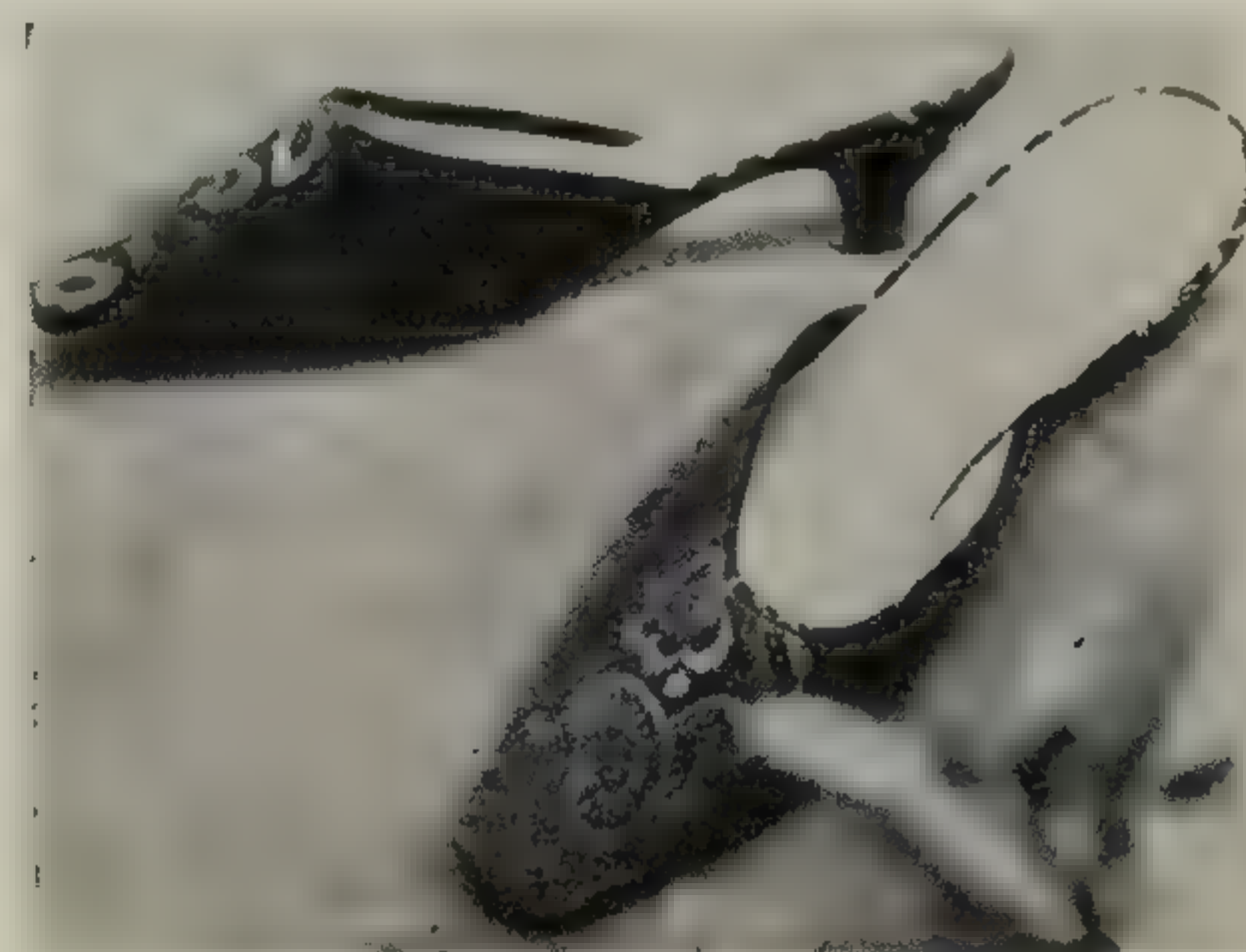


EVELYN MARCIL

Beach burnous made of striped terry cloth, has one button under the chin; two inside pockets. It comes in blue and red, or yellow and brown. One size. \$7.30 ppd. The Tog Shop, Lester Square, Americus, Georgia.

At-home evening slippers of green velvet embroidered with gold thread. Handmade in Italy. Other colours: red, white, purple. Two-inch heel. Sizes 4-9 N. \$25. Helen Arpels Boutique, St. Regis Hotel, 2 East 55th St., N. Y. 22.

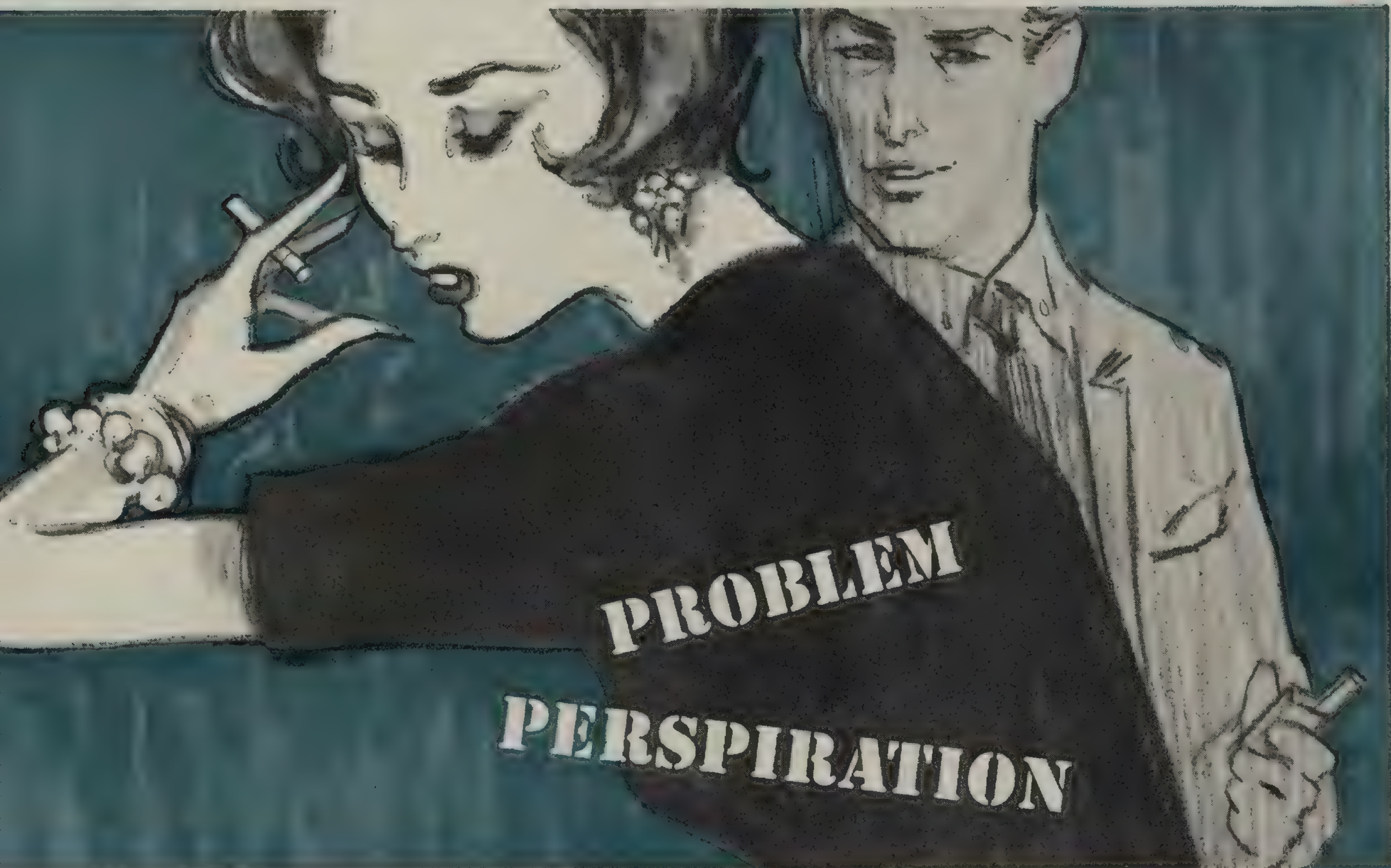
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VOGUE incorporating Vanity Fair

MITCHUM

TRUSTWORTHY 41-YEAR-OLD LABORATORY DEDICATED TO CREATIVE COSMETICS



*Smooths on
thru satin*

solved for those who perspire heavily

A new-type formula has been found to keep underarms absolutely dry—even for thousands who perspire heavily.

After decades of common “deodorants,” it took a chemical invention to make this truly effective protection possible—with the same safety to clothing—the same skin mildness as popular “deodorants.” Called Mitchum Anti-Perspirant, it is the

product of a trustworthy 41-year-old laboratory.

By the thousands, women with problem perspiration are finding the protection they need—and never could find before. Fully effective as a deodorant, too, of course.

If you perspire more than average—even heavily—get the positive protection of Mitchum Anti-Perspirant. You’ll be glad you did. \$3.00 plus tax.

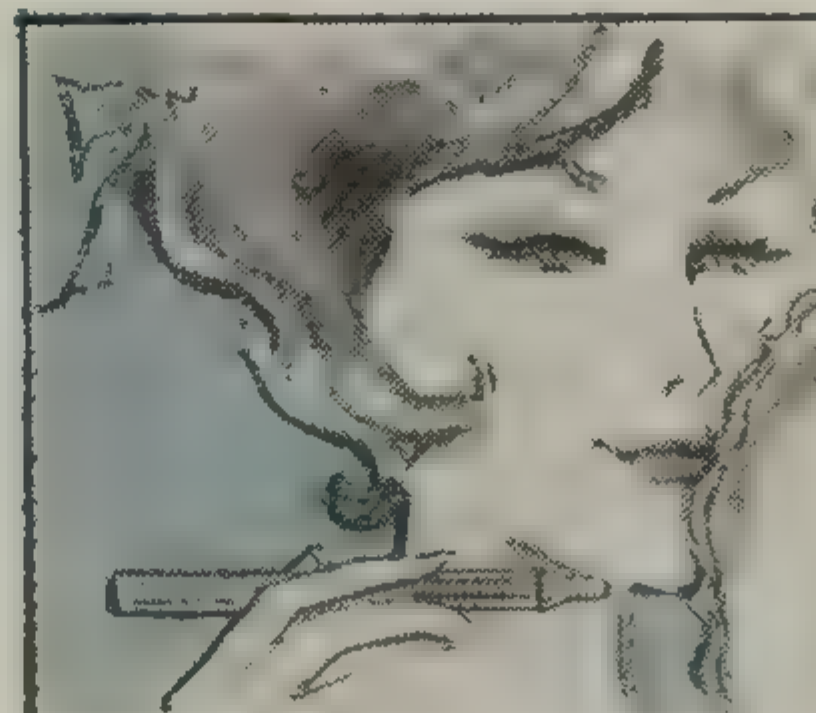
MITCHUM ANTI-PERSPIRANT



Age Spots* Fade Away

Watch those *weathered spots on skin surface fade away with new Esoterica—hand cream medicated to break up spots of pigment in the skin and help hands look white and young again. Acts in the skin—not on it. Fragrant, greaseless, helps to condition skin as it clears unwanted spots.

ESOTERICA by MITCHUM, \$2.00 plus tax



Unwanted Hair Goes for Good

Easy as pointing a pencil—Pellatron works by electrolysis, but with no wires. Hair root dies as you touch it. No pain, no puncturing of skin. Simply follow instructions, removing a few hairs each day. Certified safe and effective by a renowned Independent Testing Institute.

PELLATRON by MITCHUM, \$12.50

All products sold by leading department stores and drug stores

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

ALABAMA

POINT CLEAR (NEAR MOBILE)

Grand Hotel, on Mobile Bay, a fine resort in a historic locale. Private golf club, pool, fishing cruisers, sailboats and other sports.

COLORADO

DENVER



Brown Palace Hotel

Elegance and superb service have been identified with the Brown for 70 years. Recent completion of a new tower area and motor lobby bring its capacity to 600 rooms, all air-conditioned and furnished in marvelous good taste. A 500-car garage adjoins the hotel, which is located in the better business district of Mile-High Denver. For social or business gatherings, there is a selection of six beautifully-appointed, completely equipped, air-conditioned private function rooms; the ballroom accommodates up to 800. For reservations, rates or information, write Mr. Karl Mehlmann, resident manager, or phone TAhor 5-3111, Denver.

CONNECTICUT

GREENWICH

The Homestead Inn. Colonial rooms all with bath. Quiet. Swimming pool. Good food. Walter J. Stephen, Owner. Tel. Townsend 9-7500.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

MAINE

KENNEBUNK BEACH

The Narragansett by-the-Sea. Beautiful sandy beach, lawn luncheons. Delicious Maine meals with lobster, seafood. Cocktail Lounge. Write Box 82.

KENNEBUNKPORT

The Colony. On ocean. Heated salt water pool. Poolside buffet luncheon. Entertainment. Golf, tennis, churches nearby. John C. Banta, Mgr.

MOOSEHEAD LAKE (GREENVILLE JCT.)

Squaw Mountain Inn and Cottages. On a beautiful estate. Pvt. golf course. All water sports. June into Sept. No hay fever. Excellent food.

PROUT'S NECK

Black Point Inn. An Inn of Distinction. Every facility for good living; beach, heated pool, golf, sailing, dancing. Contact Ross W. Thompson, Mgr.

MASSACHUSETTS

ROCKPORT 4 (CAPE ANN)

Straitsmouth Inn. Unexcelled shore resort hotel. Ocean on 3 sides. \$85-\$145 wk. inc. all meals. Transient diners welcomed. May 25-Oct. 1.

New England Summer

New England's attractions are long term, permanent, with lifetime renewals. Its views for the most part are small, but when it does have a big view, the view may take in four states, sweeping across rivers, hills, and lakes to far mountain ranges. Those mountains often have Presidential names—Washington, Adams, Jefferson, Madison. On the crabbled streets of towns, crowded with cars, old bleached houses stand in the sunshine, their front yards sometimes bright with pink and red hollyhocks, with orange and yellow creeping nasturtiums. Off the highways, dairy herds rest in the rather rocky pastures. At dusk pitchforks lie near haystacks, and rocket-shaped silos rear toward the sky. Less bucolic are the thousands and thousands of children at camps beside the region's lakes—hiking, canoeing, singing, swimming. Along the long coastline, gnawed by the Atlantic Ocean, the sea changes colour, blue-black and cold as it punches at Maine's dark cliffs, a lighter, but still lively blue as it marches toward Cape Cod's dunes. The unmistakable sign of fairs, music festivals, summer theatres, horse shows, are the tight knots of cars parked in fields, the number of sprained ankles, the bounce of steps on hummocky grass.

NEW HAMPSHIRE

FRANCONIA

Peckett's on Sugar Hill Club. New England charm. Cottages. Pool. Open June 28 to Oct. 15. Reservations by application. Tel. Fran. 823-5553.

JACKSON (WHITE MTS.)

Eagle Mountain House. Overlooks Wildcat Valley. Golf course. Pool. All summer sports. Social Program. Excellent meals. June 29-Oct. 15.

Whitneys'. A charming Inn off the beaten path. Pvt. swimming pond. Shuffleboard, fishing, rest, good food. Rec. by AAA. Folder. H. K. Whitney.

WHITEFIELD



Mountain View House

Friendly informality, good food, charming setting—these are the traditions of hospitality of the Dodge family for four generations. Distinguished clientele. Golf, tennis, swimming, skeet, shuffleboard, movies, dancing, outdoor luncheons and other entertainment. Cocktail lounge. June through October \$17 to \$22 Amer. Plan. Special rates for honeymooners. 185 Rooms. N.Y. Res. Off.: 30 Rockefeller Plaza, Tele.: CI 7-4420.

NEW JERSEY

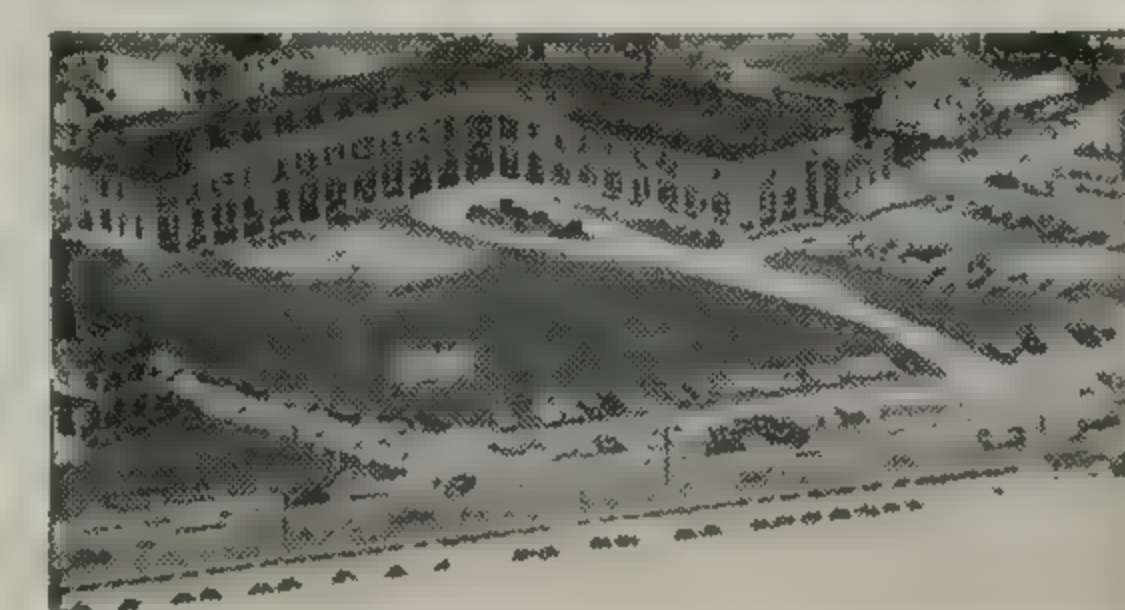
ATLANTIC CITY

Marlborough-Blenheim. On boardwalk. Luxurious new wing. Pvt. beach entrance. Outdoor pool, ocean-front decks. Inclusive vacation plans.

Let The Vogue Travelog assist you in making plans for your holiday. Enjoy the hospitality of the hotels we list for your pleasure.

NEW JERSEY

CAPE MAY



Congress Hall

Historic Congress Hall Hotel overlooks the ocean, beach and boardwalk. It offers relaxation in a cordial, dignified atmosphere, combined with gracious dining and spacious breeze swept rooms. A full American plan is featured, entertainment, private swimming pool, cocktail lounge, 100 rooms, elevator service and free parking. Color brochure and rates on request. Walt Buechele, Mgr. Phone Area 609-884-8421.

SPRING LAKE BEACH

The Monmouth Hotel. Famed hotel, superb resort, 50 miles from NYC. Ocean front, pvt. beach and pool. Brochure. Felix H. Standen, Gen. Mgr.

The Warren. Direct ocean front. New pool. Pvt. beach and beach club. Supervised play for children. Open June 21. Fred O. Cosgrove, Owner-Mgr.

NORTH CAROLINA

CASHIERS

High Hampton Inn & Country Club. Mountain retreat of unsurpassed beauty. Golf, stables, 4 lakes. Amer. plan from \$10.50 daily. Write Dept. V.

VERMONT

MOUNT SNOW

Snow Mountain Inn. Enjoy the "warmth of '62". Eat like a gourmet. Sleep like a log. Dunk in new pool. Tennis anyone? Write for unique brochure.

VERMONT

WILMINGTON

On the Rocks Lodge. Small, informal. "in a class by itself". Excellent cuisine, wine cellar. Tennis, pool, Marlboro concerts, glorious view.

STOWE (MT. MANSFIELD)



The Lodge at Smugglers' Notch

Escape to the cool Green Mts. Play, relax in a world of sport. Enjoy panoramic views, continental atmosphere, our renowned French cuisine and epicurean wine cellar. Heated pool, 5 courts, own stable; golf nearby. Cocktail lounges, dancing. Country auctions, summer theater. Reservations: Telephone Stowe Alpine 3-7311 or write Ivor Petrak, Manager. Color Folder.

STOWE

Topnotch. Renowned inn now a complete summer resort—Olympic pool, tennis, riding, golf. Unique "sidewalk café" dining terrace. Write for folder F.

VIRGINIA

WILLIAMSBURG



Inn, Lodge, The Motor House

Journey back into the eighteenth century in Williamsburg, Virginia. Watch craftsmen working with colonial tools and methods, browse 'round shops displaying the typical merchandise of two hundred years ago, and eat in taverns where the tantalizing dishes of our ancestors are still the daily fare. Enjoy, too, fine accommodations at Williamsburg Inn and colonial cottages; Williamsburg Lodge and taverns; and The Motor House. Excellent food and service. Golf, tennis, swimming and other sports. And don't miss nearby Jamestown and Yorktown. For information write Box 718, Williamsburg, Va., or call Reservation Offices: New York-30 Rockefeller Plaza, Circle 6-6800; Washington-1200 18th St., N.W., Federal 8-8828.

WEST VIRGINIA

WHITE SULPHUR SPRINGS



The Greenbrier

Where the vacation season never ends. You will thrill to the beauty that surrounds you on 6500 acres of America's premier year-round resort hotel. Delightful climate. 54 holes of excellent golf. Riding on more than 200 miles of picturesque trails. Swimming in indoor pool in winter and new outdoor pool in summer. Tennis on five fast courts. Excellent food. Superb accommodations. Congenial social life. For booklet, information & reservations, write Reservation Manager, The Greenbrier, Tel. White Sulphur Springs 110.

VOGUE incorporating Vanity Fair

BAHAMAS

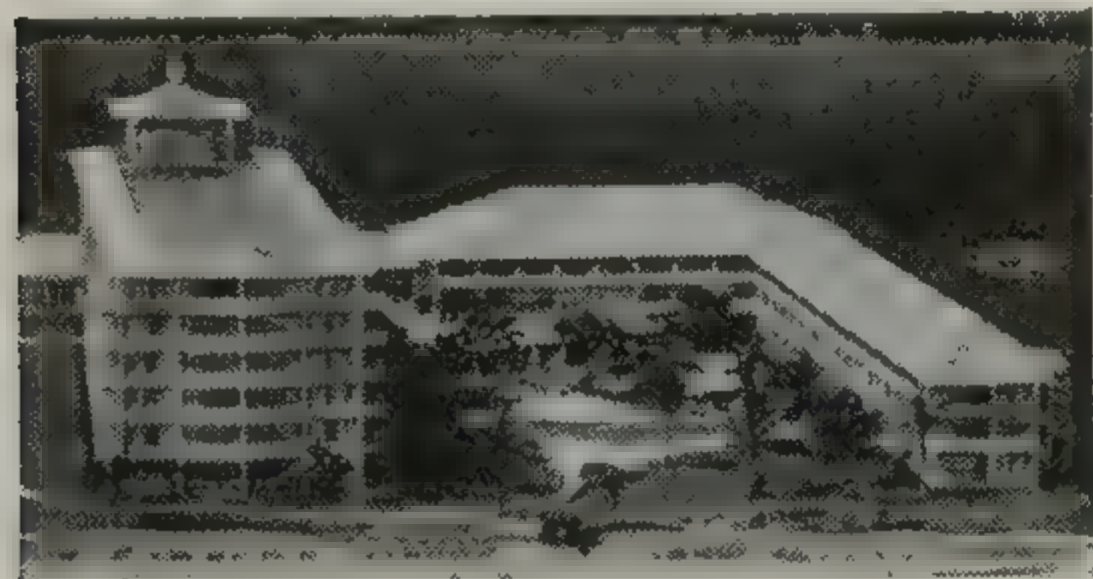
NASSAU



Emerald Beach Hotel

Oceanfront, with private 1/2 mile beach. Pool, pitch 'n' putt course, tennis, golf, all water sports. Landscaped gardens. Entertainment nightly. Air conditioned, open all year. See travel agent or call JU 6-4500, N. Y.; RA 6-0624, Chicago; LA 3-4497, Boston; RE 7-2642, Washington; FR 1-6661, Miami; RI 1-6814, Dallas; MA 6-7581, Los Angeles; YU 2-6905, San Francisco; MU 2-1981, Seattle; EM 3-2693, Toronto.

NASSAU



The Nassau Beach Hotel

Let yourself go to Nassau's most exciting beachfront resort. It's absolute vacation bliss. Ocean-view accommodations, terraced, air-conditioned. Heavenly cuisine. Enthralling native entertainment. All land and water sports. Sightseeing. Duty-free shopping. Represented by Hicks Associates, Murray Hill 8-0123, New York, also Chicago, Detroit, Miami, Toronto.

BERMUDA

PAGET

White Sands. Bermuda's perfect vacation spot; beautiful sandy beach, quiet, exclusive accommodation, write Kay and Horace Browne.

ST. GEORGE'S



Hotel St. George

High on Rose Hill, overlooking the charming Olde Towne. Free golf on 9-hole course. Bermuda's largest all-weather pool, tennis nearby. Variety dining. Dancing on Top o' the Towne Terrace or at delightful new Beach Club. Near airport, shops, Family Plan. R. M. Toohill, Dir. See your Travel Agent or Bermuda Hotels Inc. William P. Wolfe Org., Rep. 500 Fifth Ave., N. Y. 36. LO 5-1114.

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Lantana Colony Club

A gay waterfront colony. Decorator-styled, air-conditioned coral cottages. Personal maid service, breakfast on private patio. Poolside lunch on the Continental plage. Gourmet dining, dancing at Clubhouse. Sunfish Sail Club, all water sports. 10 min. to Hamilton by boat. John H. Young II, Managing Owner. Color folder from Travel Agents or write Leonard Hicks, Jr., Inc., Rep. 532 Madison Ave., N. Y. 22. MU 8-0123.

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Tours, Cruises, Services

JAPAN

Fashion Tour in October see textile & design exhibits, 16 days, via Hawaii, \$1325. Inquire: Haz-More Studio, 150 Powell St., San Francisco 2.

Translation of Ogden Nash

para

Ogden Nash

The graceful Spanish poem in the advertisement on page 20, written by Ogden Nash, has been translated into English for the convenience of those readers whose Spanish isn't what it might be. This translation, we're happy to say, is also by Ogden Nash:

THE NEW EDEN

*The serpent that
deluded Eve
Would find it difficult
to believe
That in America
all the breaks
Go to the ladies
and not the snakes.
For modern girls
at serpents scoff
And buy their skins
from Fleming Joffe.*

Beauty?
Lasting only through Health!!
at Mexico's Shangri-la
IXTAPAN
HEALTH AND BEAUTY INSTITUTE

Exclusively for the fastidious lady, atop deluxe Hotel Ixtapan. Two weeks scientific electrotherapy, balanced diet, exercise, massage, facials and intensive beauty treatments by 40 international and local technicians. Positively the most modern and luxurious Roman, Turkish, Russian, and Solar baths in the world. 5 swimming pools including Olympic. Privately owned Golf Links. Stables. Movie Theatre, etc., Breathtaking views of everblooming gardens and beautiful green hills. Temperature 70° year round. Only 90 miles from Mexico City

See your Travel Agent or write direct to
IXTAPAN
PASEO REFORMA 132 - MEXICO CITY

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If you have moved, or are planning to move, please inform Circulation Department, Condé Nast Publications, Inc., Boulder, Colorado

Please tell us: your name, the name of your magazine, your old street address, city, zone, and state and your new street address, city, zone, and state.

TRAVEL TIPS

from

Colette d'Orsay
AIR FRANCE
TRAVEL ADVISOR



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Where to
rent a car in Istanbul?**

Now you can get answers to any question at Air France Welcome Service Desks the world over.

Now, no matter where on earth you're going, you won't have to be a stranger in paradise. Because Air France has a helpful friend waiting for you.

She's the girl at the *Welcome Service* desk in Air France offices in 97 cities around the world. Whether you're perplexed or just plain curious about something, if anyone knows the answer, *she* does. She's an expert in her city—and in English.

Hotels? Sightseeing? Restaurants? She'll be happy to answer the most routine questions. She can also tell you where to hear good music, where to find a hairdresser, quickest way to have your wardrobe pressed...and practically everything else you need to know.

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For more information about these exciting Jet-Away Holidays, check the coupon below. And if you have a personal question, come, call or write to me for immediate attention.

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Please send me:

- ☐ Jet-Away Holidays Planner
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V-7-62

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For advice: write Vogue's School Bureau, 420 Lexington Ave., N. Y. 17, or call MU 9-5900

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Academic training in spiritual environment. Accredited preparatory. Potential Achievement Rating gives individual goal. Jr. school. Sr. ROTC. Sports. Activities. New dorms. pool. Episcopal. Est. 1884. Catalog. B. B. Bouton, 1572 Academy Pl., Howe, Indiana.

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Grades 1 thru 8—Resident Facilities
State Accredited—Close Personal Supervision
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College prep. Boys, Grades 9-12. Personal counseling. Accredited. Small classes. Supervised study. Reading development. Dramatics. Student Senate & Clubs. Varsity & recreational sports. 170-acre campus. Director of Admissions, Lakemont 3, New York.

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Thorough grounding in subjects anticipating advanced college preparatory study on same campus. Emphasis on all fundamentals. Flexible program for each boy developing good habits of concentration. Separate classes, dormitories, school activities in stimulating background. Remedial instruction. Summer session. ARTHUR V. SHERIFF, Hdmr., Cheshire, Conn.

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Attractive, qualified girls prepared for careers as fashion or photographic models. Selective acceptance standards. Free use of Barbizon Agency. Residence service. Request catalogue A. Helen Fraser, Director, 576 Fifth Avenue, New York 36, N. Y.

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To acquaint the readers of this publication with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a new book, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 115B, Chicago 14, Ill. A postcard will do.

(Advertisement)

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VOGUE

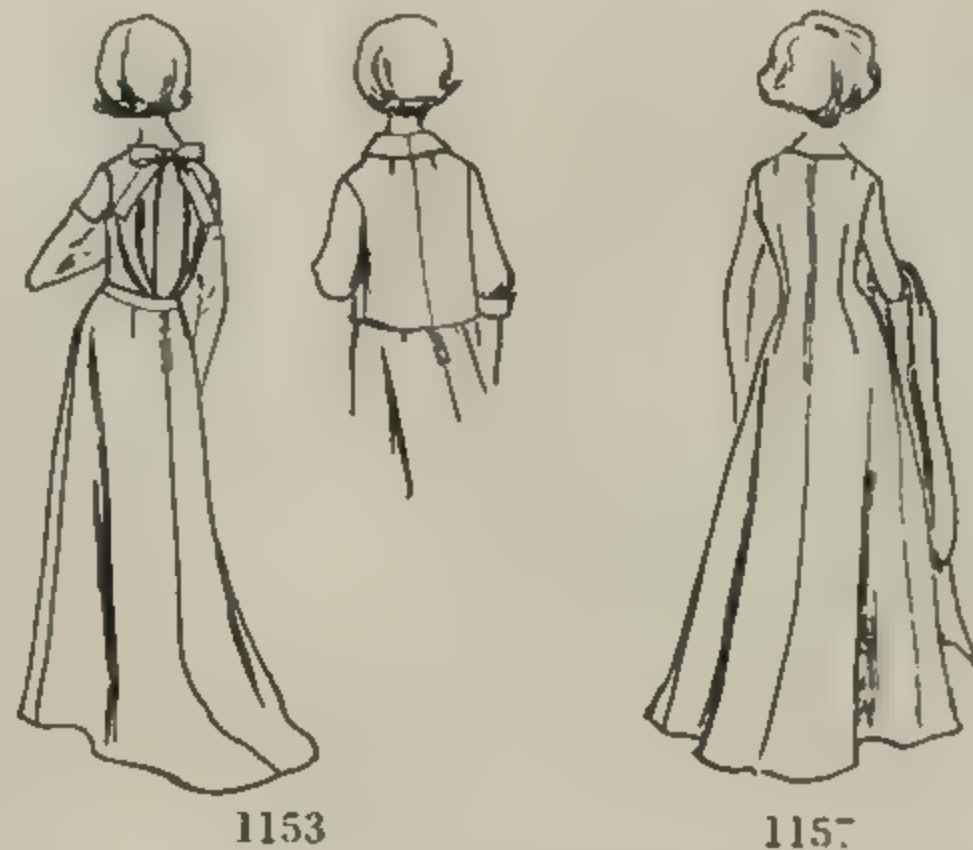
For:

The pepper in the fashion news

and how the young will use it.

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns shown on pages 102-103)



Left: Long evening dress and jacket by Patou. Vogue Pattern 1153, in sizes 10 to 18. For both, size 14: 5 3/4 yds. 45" fabric without nap. Dress lining, 3 7/8 yds. 39" fabric. \$3. In Canada, \$3.30.

Right: Dress, stole, by Nina Ricci. Vogue Pattern 1157, sizes 10 to 18. Size 14, 5 3/4 yds. 45" fabric. Dress lining, 4 1/2 yds. 39" fabric; stole lining, 1 7/8 yds. 39" fabric. \$3. In Canada, \$3.30.

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VOGUE

JULY 1962

Vogue's eye view of getting the message



BERT STERN

Off the Southern coast of France a Chinese junk bobs, yacht-like, on the horizon. And then, surprisingly, Chinese junks—yacht-like—off Boca Raton, off Salt Lake, off Long Island. In New York, a clutch of young people lock arms, move sideways; a beat-and-a-half later, in the Champs-Élysées, a clutch of young people lock arms, move sideways. So? So a dance called the Madison is now on its way to replacing the Twist as an international rite. On the Greek isle of Hydra, a famous beauty strolls along in strict, straight white ducks. And? And what's right and dashing now are white duck pants—anywhere. The point: the message gets around fast—travels far—when it triggers ideas for new pleasures, new enjoyments. In this issue, Vogue explores some of this summer's messages at their source—from the Hempstead company that imports Hong Kong junks, and makes them yare for Americans, to the ranch in Kenya where baby wild-life trots freely through acres of mountain greenery. (As for the pigeon feathers above: that's one way to get the message; simpler, less strenuous methods follow in these pages.)



Jazz and flattery in the hanging gardens of New York—
“When you’ve got a winning combination, why change?”



City night: Serenaded (deservedly) above—the black crêpe dress with an elevated waist, mobile skirt. By Rosalie Macrini, of Celanese acetate and Enka rayon (Couleur fabric). About \$190. Schreiner earrings. Both, Lord & Taylor. Dress, Montaldo's; Gus Mayer; I. Magnin. Coiffures, these eight pages, by Kenneth of Lilly Daché. The rooftop belongs to the United Engineering Center.



Another rooftop. Anything can happen in July—she may get his message by pigeon.



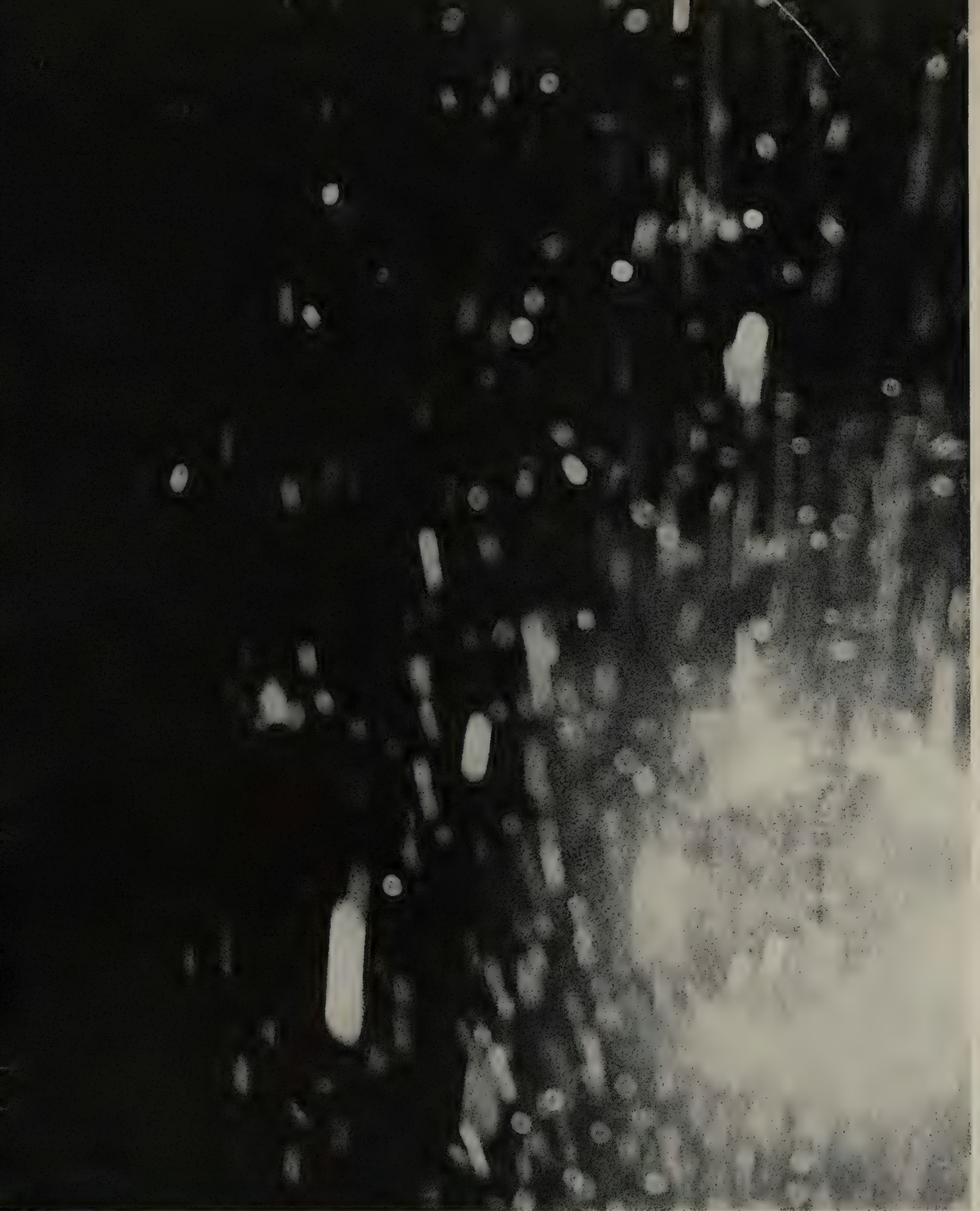
Unlikely spot to spend an evening? This girl won't be there long; she has the combination to take her any place she wants to go: Ceil Chapman's long straight gathering of oyster white matte jersey of the lightest weight possible; a jewelled collar in shades of amber and green by Lilly Daché. Dress of Enka rayon, about \$125, Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.



Let's take a heli to Quincy or Nyack — and
come straight back to town at midnight."



Taking off from the East River's Pier Six is their idea of something to do—he has the trip plotted; she appears to have him. For the off-into-the-night flight she wears a long, low-backed sweep of black crêpe, with a glittering pin at a high waist. By Adele Simpson, of Celanese acetate and Enka rayon (Onondaga fabric). About \$160 at Saks Fifth Avenue; Hutzler's; Rich's; Dayton's.



how clever of you to bring fireworks...so much
nicer than those falling stars in the country."



The scene, a rooftop over the city; the time, a summer evening (perhaps July 4th?). Dress to wear there and then: coral-coloured matte rayon jersey on a neo-Greek slant. The long shoulder panel is curved to the front and floats free at one side from an Empire waist. By Teal Traina, of Racine fabric. About \$190. At Saks Fifth Avenue; Woodward & Lothrop; Halle Bros.; Harzfeld's.

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . American big business starting pilot plants in West Berlin to strengthen the city's economy, about tourists going to see the Wall, dividing the city. . . . The calm intensity of *A Simple Honorable Man* by Conrad Richter who has written a good novel of goodness, ripe with humour and properly astringent. . . . The guileless phrase, "permanent houseguest," used by the British to define those liaisons called dangerous. . . . *A Different Drummer* by twenty-five-year-old William Melvin Kelley who has written a defossilized novel about attractive Southerners, black and white. . . . The heat, the drive, the overwhelmingness of the new movie, *The Miracle Worker*, with Anne Bancroft and Patty Duke, directed again by Arthur Penn whose sneakered quietness is almost flamboyant.

PEOPLE ARE TALKING ABOUT . . . The lovely authority of the nineteenth-century drawings at the Guggenheim Museum where among the pleasures are Victor Hugo's "Franklin's House at Passy," Courbet's "Self-portrait with Pipe," and Seurat's faceless, oblong block of white against grey cross-hatchings that is the incredibly beautiful "Child in White." . . . Marcel Haedrich's *The Soldier and the Rose*, a far better French war novel than its rather primitive translation. . . . The heaving struggles of the new New York baseball club, the Mets. . . . The creamy marvel of Charles Laughton as Senator Cooley, the tough pettiness of George Grizzard as another Senator, the diplomatic brilliantine of Walter Pidgeon as the Senate Majority Leader in the new movie, *Advise and Consent*.

PEOPLE ARE TALKING ABOUT . . . The powerful comedy of Barbara Harris, a plump blond girl whose voice sounds like an erratic combination of Elaine May and Geraldine Page, but whose timing is all her own in the extraordinarily funny, *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*. . . . In Washington, dog owners who spray their pets with Kennel 5. . . . The gentle puncture of fallacies in the usual discussions about Francis Powers by David Wise and Thomas B. Ross in their book, *The U-2 Affair*. . . . The very Greek melodic pop songs, sung in minor keys, with authentic beat, especially "Bring Me a Mandolin" and "The Mailman Died." . . . The flaring beauty of Eero Saarinen's TWA building at Idlewild.

PEOPLE ARE TALKING ABOUT . . . Zero Mostel, a technical triumph of weightless touch as a fat Roman slave in the chowder of vaudeville, slightly cleaned burlesque, and low-down wit, called *A Funny Thing Happened on the Way to the Forum*. . . . Another new musical, *Bravo Giovanni*, directed by Stanley Prager with a touch like ten pounds of iced mackerel. . . . The flab, the slack muscles of the Herman Wouk novel, *Youngblood Hawke*. . . . The citrus scent of the cologne, Canoe (pronounced Canoo-ee), liked by students, both sexes. . . . The word for freshness in Los Angeles, zortz, as in "This thing's got zortz."

THAILAND, QUEEN SIRIKIT

She is one of the world's most delightful beauties, a delicately small, womanly woman with a gentle voice. Here, in front of a jewelled temple in the Royal Compound of Bangkok, she stands, a fantasy of gold, wearing a golden dress especially woven for this Vogue photograph by Horst. The Compound, centred by a buttercup-yellow Palladian palace with rose-coloured columns and an up-tilted roof, encloses many temples. It was from the roof of this one that in the old days the Thai kings had a habit of addressing their massed people. These days, the King and Queen with their four children do not live in the Royal Compound, preferring a more modern palace, but royal guests, officials, tourists use it, stepping around small boys playing checkers with pop-bottle caps in the entrances.



PUCK WITH BUTTERFLIES IN "A MIDSUMMER NIGHT'S DREAM"

**Los Angeles,
San Francisco,
and Seattle**

In this ballet, the first original full-length ballet in this country for over a century, the first for the master, George Balanchine, the first for the New York City Ballet, twenty-four children in golden fake curls, Karinska ice-blue tights, and Botticelli tunics dance through the air of Oberon's enchanted kingdom, led and misled by green-garlanded Puck, that "merry wanderer of the night." (Their Puck is Arthur Mitchell who dances with vigorous, constant grace. The Company is dancing this summer in Los Angeles, San Francisco, and at the Seattle World's Fair.) These adorable children are non-professional, and all students at The School of American Ballet, each chosen deliberately by Balanchine who wandered less merrily than Puck through the school's classrooms. Unlike the butterflies of Queen Titania's mythical country, these sprites have their first Social Security cards.









MRS. PAUL MELLON'S GARDEN IN VIRGINIA

When Mrs. Mellon speaks of “working with a tree,” one has the sense of two talents meshed—hers and the tree’s. Probably the most significant fact about the unique garden she has created at Oak Spring in Upperville, Virginia, is her own wish to spend more and more working hours in the greenhouse and in the garden. The scale is modest, the detail superb, and the plants rather special—potted trees of standard thyme and rosemary grown in all sizes (the feeling is eighteenth-century), cordons of apples and pears outlining flowers as well as vegetables, Queen Anne’s lace in winter, and, in the greenhouse, rows of lemon and lime trees partially screened by lemon-coloured nasturtiums that hang from a bamboo trellis. With Charles Pecora, a graduate of the New York Botanical Gardens who has worked with her for the past eight years, Mrs. Mellon is currently experimenting with South African annuals of all varieties, concentrating on those that bloom in greenhouses through the winter months. Each year ideas and designs are apt to come from her collection of gardening and landscape books which she began when she was twelve and has added to over the years. Gathered from Holland, France, England, and Italy, as well as America, the books range from 1600 to the present, from Beatrix Potter to Thomas Jefferson’s flavorful notes on gardening. The “word pictures” count as much creatively as illustrations; in another Mellon garden on Cape Cod, it makes a difference to know that Thoreau recorded his own observation that the fruit trees there were pruned as low as five feet, their branches allowed to spread, so that wind and storms passed over them.

Above: The garden seen from the house as it looked during early spring planting with a newly whitewashed wall being prepared for espaliered nectarines. The small brick building at the left was once a school-house used by the children during the years when they had pre-boarding-school lessons at home.

On the next page: The greenhouse in full sunlight. Two long, low glass houses extend on either side of a square central gallery where the four walls are painted with a trompe l’œil of memorabilia—Mrs. Mellon’s hat, one glove, pruning shears, a stack of books, old letters, presents made by the children or sent by friends. The first American work by Fernand Renard, this was begun in Paris and finished here two years ago. In the same charmingly personal vein: the finial on the rooftop, an urn filled with the flowers grown in the garden, which was designed by Jean Schlumberger and executed in lead by Robert Bradford, one of a group of craftsmen, carpenters, stonemasons, and artisans on the farm where their work is constantly evident.

Collecting flowers;
the locust blossoms
too high to reach.



In the greenhouse: Mrs. Mellon pruning lemon-coloured nasturtiums that screen the lemon and lime trees below.



Trompe l'oeil by Fernand Renard.





WHAT THE BEAUTIFUL PEOPLE ARE DOING THIS SUMMER . . .

What's new about this summer's gaiety? . . . Not the sun, not the very special breeze, but what's going on. Rugged exercise, for instance. . . . The thirst for water-skis. . . . Chinese junks for pleasure boats. . . . The rush to buy land in Sardinia, Corsica, Calabria and Greece. . . . The fights about suntanning. . . . Everybody doggedly cruising through *The Guns of August* on the beach. . . . Spectacles with skinny frames. . . . Fuzz to brush on your eyelashes after mascara (makes them longer, see). . . . Midget Austins and Morrisies painted to look caned. . . . A song about "Love Makes the World Go Square." . . . Astronaut jokes. . . . And the offhand way people race off to Tanganyika, Kyoto, Afghanistan, as casually as they do to the Greek islands, the Côte d'Azur, the Costa Brava, and the Skagerrak. Here, and on the next eight pages, a Vogue filmstrip—based on nothing but the truth—of what the beautiful people are doing. In Pégomas, on the Fréjus road to Grasse, Princess Radziwill (far left) spent three weeks of reviving calm with her two children, Anthony and Tina. Above: Streaking through the Pacific, Mrs. Otis Chandler, who first went in for surfing after the birth of her fourth child. With the children and her husband, the publisher of the Los Angeles *Times*, she summers at Dana Point. In September, sans children, the Chandlers like to hunt game of the larger sizes—this year the plan is elk, antelope, and mule deer in Wyoming.

Left: Mr. and Mrs. Thomas Stanley ducking the wing of their Aero Commander in which they often tick off 200 miles to a dedication party for one of Mr. Stanley's buildings (he's an architect) or longer professional junkets to Kansas City, Phoenix, et cetera. Photographed at the Dallas Airmotive field. In Austria, music and shooting compete. Friedrich Karl Prince Fugger von Babenhausen (left) is set for the latter, is shown leaving the family castle near Augsburg.

Summer pleasures everywhere, the talk, the food, the buzz

At a villa near Cannes

Surfing at Malibu

Planes go to dinner in Texas

Shooting in Austria

THE BEAUTIFUL PEOPLE...

In Athens, a terrace with an eyebeam to the Acropolis

A Chris-Craft on the Côte d'Azur

Another part of the Riviera

The bowling life in Michigan

With the Greeks the great beauty rage is blondes—among them, the famously attractive Mrs. Constantin Eliasco (right) who was photographed at her house on Mount Lycabettus, the lovely un-ancient hill that is Athens' counterpoise to the Acropolis. Even on the bluest days, the breeze is gusty enough to blow over the plants—but all the pots are set in cement. Far right: In the gregarious little port of Beaulieu-sur-Mer, Mrs. Gianni Agnelli and the Princess Pignatelli take the Mediterranean sun on the deck of the Agnellis' Chris-Craft, "La Leopolda," named for their nearby villa. On both sides of the Atlantic there's a sudden swivel away from big, bony spectacles to almost-no-frames; below, left, Mme. René Massigli (the wife of France's former ambassador to St. James's) wears one version at a luncheon party at Cap-Ferrat. The place: Mme. de la Fuente's villa, La Maison Blanche, where parties are frequent and fascinating and the fresh fruit ice cream the most memorable on the Côte. (In Beaulieu, Mme. de la Fuente has recently opened a sprightly boutique full of amusing clothes and things-for-houses.)

International is the new word for bowling, but feeling runs especially high in the U.S. Below, right, a recent tournament at the "Strike and Spare Bowling Lanes" in Bloomfield, Michigan. This league started at the Bloomfield Hills Country Club, where all the women involved are members. Photographed here: Mrs. Carl Fischer (foreground), Mrs. Paul McKenny, Mrs. Thomas Adams, Mrs. William Reid.





THE BEAUTIFUL PEOPLE...

Dressage in Connecticut

"Ride your horse forward and keep it straight," is one of the classic maxims of dressage riding—a sport going forward fast in this country. A leading American dressage rider is Mrs. Howard Serrell, right, of Greenwich, Connecticut, who was hooked by dressage when she saw it at the 1956 Olympic Games. Here, Goldlack, her ten-year-old bay thoroughbred from Germany, performing a collected canter on the right lead.

In France: Andalusian food and Chinese junks

New "passionate epicure" pleasures with the French: the Andalusian dish, *gazpacho*, and the spiced wine drink, *sangria*, now turning up on the Riviera. On a terrace at Cap-Ferrat (this page, below, left), Mr. Cecil Everley serving the Princess Kyra Troubetskoy. Below right: the Prince and Princess Nicolò Pignatelli at Beaulieu-sur-Mer. Anchored in the background, a handsomely renovated Chinese junk.

Ranching in Kenya

The Marchesa Sieuwke Bisleti (far right) on her 56,000-acre estate where lions sun themselves in the garden, indifferent as tabbies. She worked behind scenes in *Hatari!*, teaching the film company how to handle the big animals.

Water skiing at Point Zero:

The slide that the mounting number of surfing buffs consider one of the best on the California Coast. Mrs. William Gerritt Cooper, right centre, shown on slalom ski. Before and after the *corrida* the Aero Club is charged with beautiful people and talk. Photographed around a table there: left to right, the Duke of Lerma; Señora Dominguin, who was the Italian actress Lucia Bose before her marriage to the famous bullfighter; screenwriter Peter Viertel; and Dominguin.

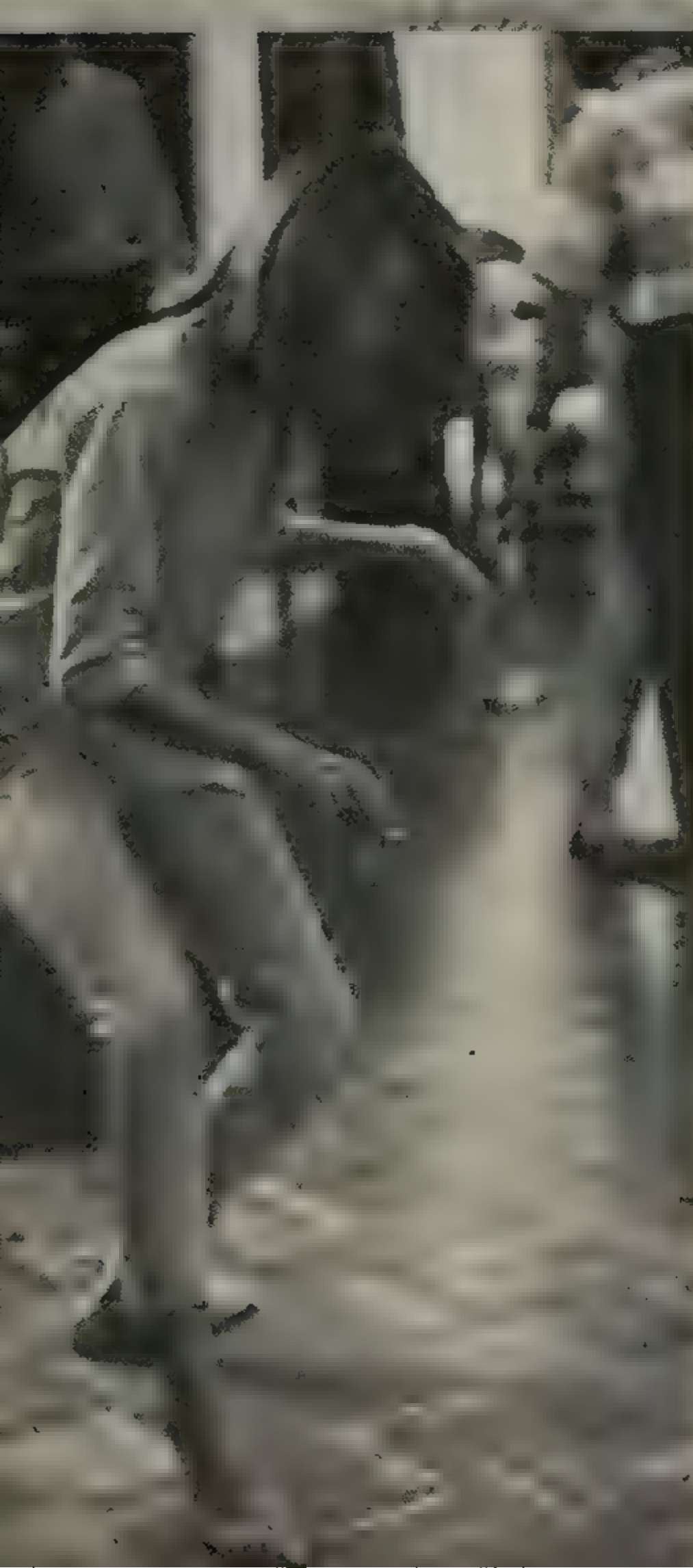
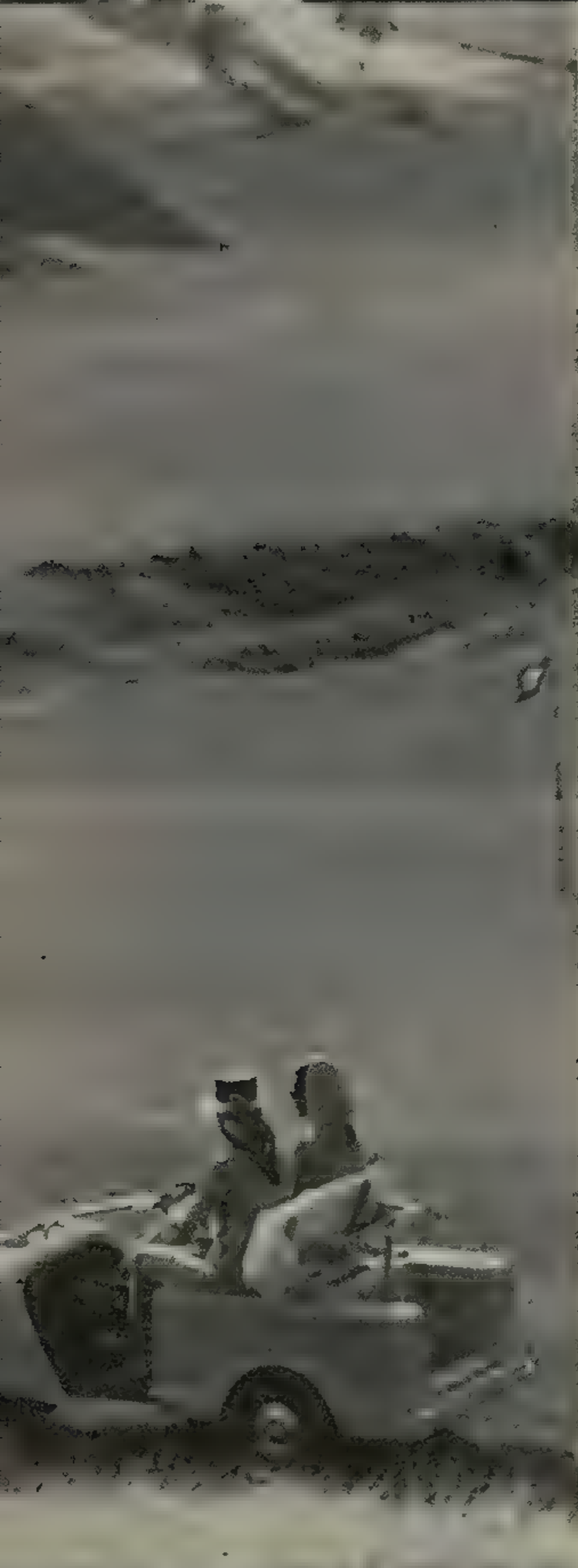
In Seville

Walking across Lapland

In the summer, Mrs. Carl Swartz, a young Swedish beauty with small, delicate features, straps a week's food and equipment on her back; hikes with her husband in Lapland.







THE BEAUTIFUL PEOPLE...

House party in Jamaica

"This irresistible
Paris original"

Left: A four-day house party at Tryall, Jamaica, given jointly by several people who own houses there—among them, Mr. and Mrs. Edwin Russell. Tryall, on a palmy headland near Montego Bay, was once a plantation; now, its 2200 acres are a year-round Anglo-American enclave with spaced houses, a golf course and beach, a clubhouse that was once the planter's house. The days were spent swimming and golfing; in the evening, after dinner, almost everyone Twisted.

Above, left: At the Tryall party, Mrs. Edward C. Lynch, tall, blond, Texan.

Centre, left: In a golf-cart, Mrs. J. Averell Clark, Mrs. William B. Meyer.

Below, left: Miss Caroline Nielsen, of London and Jamaica, doing the Twist.

Right: These three beautiful Frenchwomen—all, fashion individualists—don't in the least mind owning the same dress. It's one of the reigning beauties of the last Paris Collections—a Givenchy short dinner dress of silk crêpe, V'ed at the back.

Above, right: Mme. Françoise de Langlade, tall and dark, is fashion editor of French Vogue. She has the dress in turquoise.

Far right: Baronne Guy de Rothschild owns the Givenchy dress in pink—superb with her dark reddish-gold hair. She and her husband, who owns a famous racing-stable, divide their time between this house in Paris and a château in the country.

Below, right: Countess Roland de Solages, the former Eliane David-Weill. Small, pretty, pale, with dark eyes, she, too, has The Dress in turquoise.





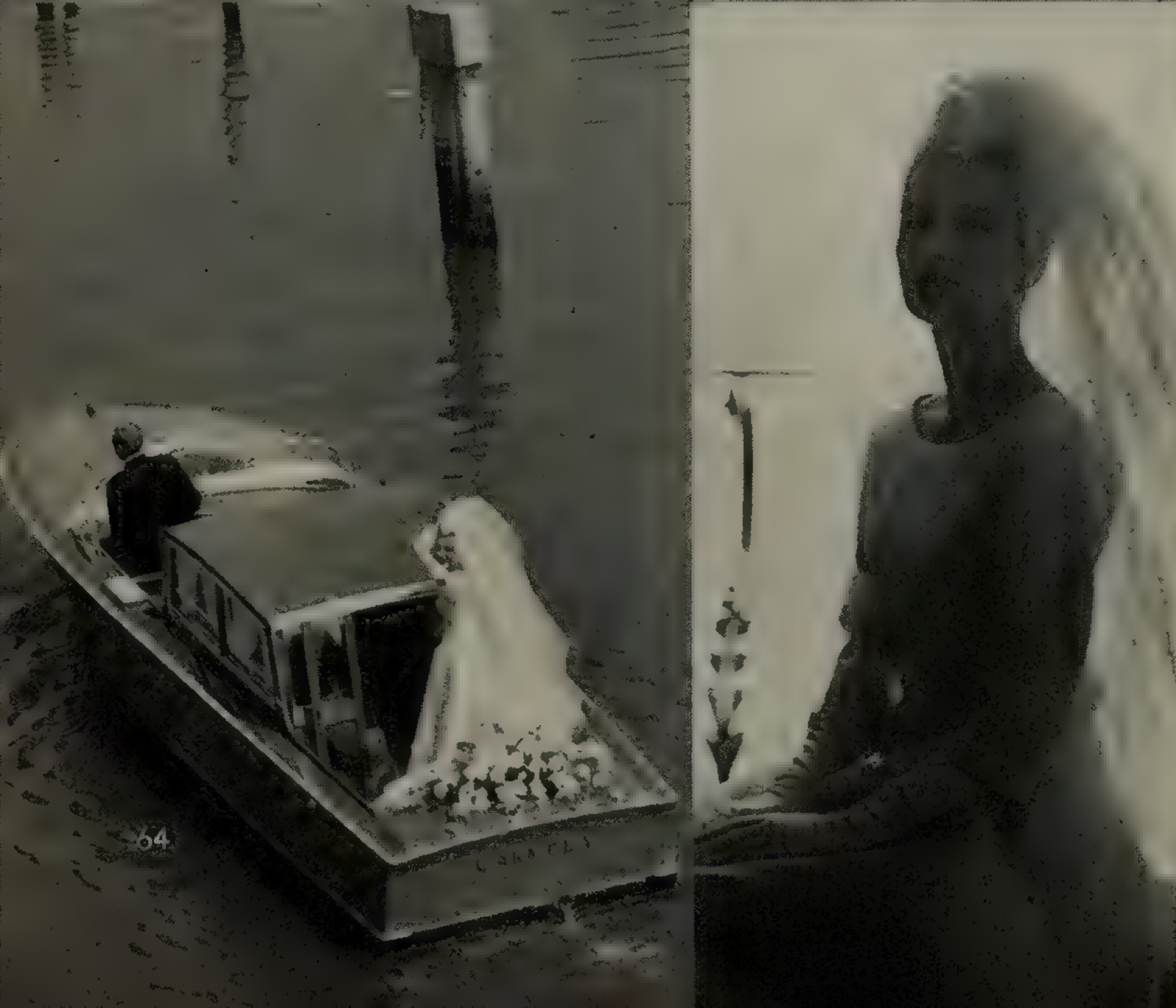
THE BEAUTIFUL PEOPLE...

In Venice,
a dream of a
wedding

On a flawless blue and gold day on the Venetian island of Torcello, in the seventh-century church of Santa Maria Assunta, to the music of Vivaldi sung by a thirty-seven-voice chorus, and played by musicians from Venice's La Fenice theatre—Magdalena Pedrera, a Mexican beauty, was married to Carlos Lieja, a Mexican of dauntless, determined imagination. Having the wedding in Torcello, thousands of miles from home—and according to one guest, "the most romantic wedding in a decade"—was the groom's idea. The reception afterwards was at the Lucana Cipriani, the small, superb inn run by the Guinness family on Torcello; there, along with memorable food and wines: Italian love songs, snatches of opera, a Torcello twist. At left, the ceremony at Santa Maria Assunta, with its magnificence of Byzantine mosaics. Below, left, the bride en route to Torcello from the Venetian mainland. Below, right, Señora de Lieja in her wedding dress, by Givenchy.

In Australia,
try-out for
the Twelves

In Sydney the catching excitement is a crack at a cup: The America's Cup, the oldest and most coveted international trophy, is a gangly, ornate, bottomless, and really quite ugly pitcher which has, for some hundred-odd years been nailed to a table in the New York Yacht Club—withstanding fifteen English efforts and two Canadian to wrest it away. The newest challenger—shown opposite, in Sydney Harbor—is an Australian Twelve-Metre called "Gretel," full of promise and mystery (among her known, non-secret features however: multiple-speed winches resembling coffee grinders, with foot pedals on a pale-blue fibre glass deck, sails made from American Dacron and nylon). Here, photographed in front of the Royal Sydney Yacht Squadron, "Gretel" (near right) with "Vim," her American sparring partner.







THE S. S. "CANBERRA" WATCHING THE AUSTRALIAN CHALLENGER REHEARSE FOR THE AMERICA'S CUP



In Australia's deep Sydney Harbour, the great "Canberra" became a spectator to the warm-up races between the Australian challenger, "Gretel," and "Vim," the American 12-metre. ("Vim" was chartered as the pacer in preparation for the America's Cup races beginning September 15, off Newport, Rhode Island.)

As new a sight in Sydney as the steel meccano bridge is an old one, the white "Canberra" is a stunning addition to the P & O-Orient fleet, a line that sails the world. The "Canberra" swings quickly between England's Southampton and San Francisco. Her major statistics: 820 feet long; 45,000 tons; 3,250 passengers and crew; 27½ knots cruising speed; fourteen ports, forty-two days. On the other hand, the "Gretel" is only 70 feet long, carries an eleven-man crew.



FACE IN THE BOX

What goes into Vogue's Face in the Box is what goes into the look at left: one of the make-ups that will make next autumn's beauties. The powder and foundation that make the warmth-of-beige glow, the white that lights it, the browns that shape and sharpen it, the lipstick that gives the look its extra spang—they're all in the Box (as are such primers for make-up as cleanser and moisturizing lotion); the Box costs \$1. And the reason for previewing this slice of autumn in July is based on a sound old show-biz theory: nothing peaks a performance quite so thoroughly as a series of rehearsals. Here then, in sample portions, rehearsal equipment for the performance at left.

BASIC BEIGE. The basis of The Face in the Box is a liquid-in-a-tube foundation that dispenses clear beiginess with an even, matte finish—a finish that's particularly gifted under artificial lights, by the way. The tube it's dispensed from is Max Factor's Sheer Genius (fair enough: the effect really is remarkably like the thinnest denier of no-seam stocking over the sleekest skin).

WHITE WAY, NEWLY GREAT. That white make-up can create highlights, make eyes seem entrancingly large, erase shadows, is nice to know, but not news exactly—Burbage and Condell probably used the white trick at the Globe. What's new is that this white make-up, which can go under or over foundations, comes with a moisturized matte finish now, and has, for that reason, what it hasn't had before—namely, tremendous staying power. Note, in the photograph opposite, the delicate curve of the bone of the brow, the absence of shadows under the eyes, the pinpointed roundness of chin. Matte white did that—would, in real life, keep right on doing it for hours. This is John Robert Powers' brainchild, comes in a tube, and is called—with understandable pride—Creme de la Creme. (In shops by mid-August.)

BROWN EYES NOW, THE HOW OF IT. Very pretty, very soulful-looking, brown eyes—even if your eyes happen to be blue or grey. What's wanted (and provided in the Box), the following items: First, eye shadow in a shadowy, greyed brown to blend along the top lid, then softly upward—eye shadow that stays where it's put, which is what Dorothy Gray's new Sheer Velvet Brown in a tube does. Second, a dark as sable brown that works as both eye liner and mascara—with a separate brush for each rôle; this, Michel's Sepia, tube form, too.

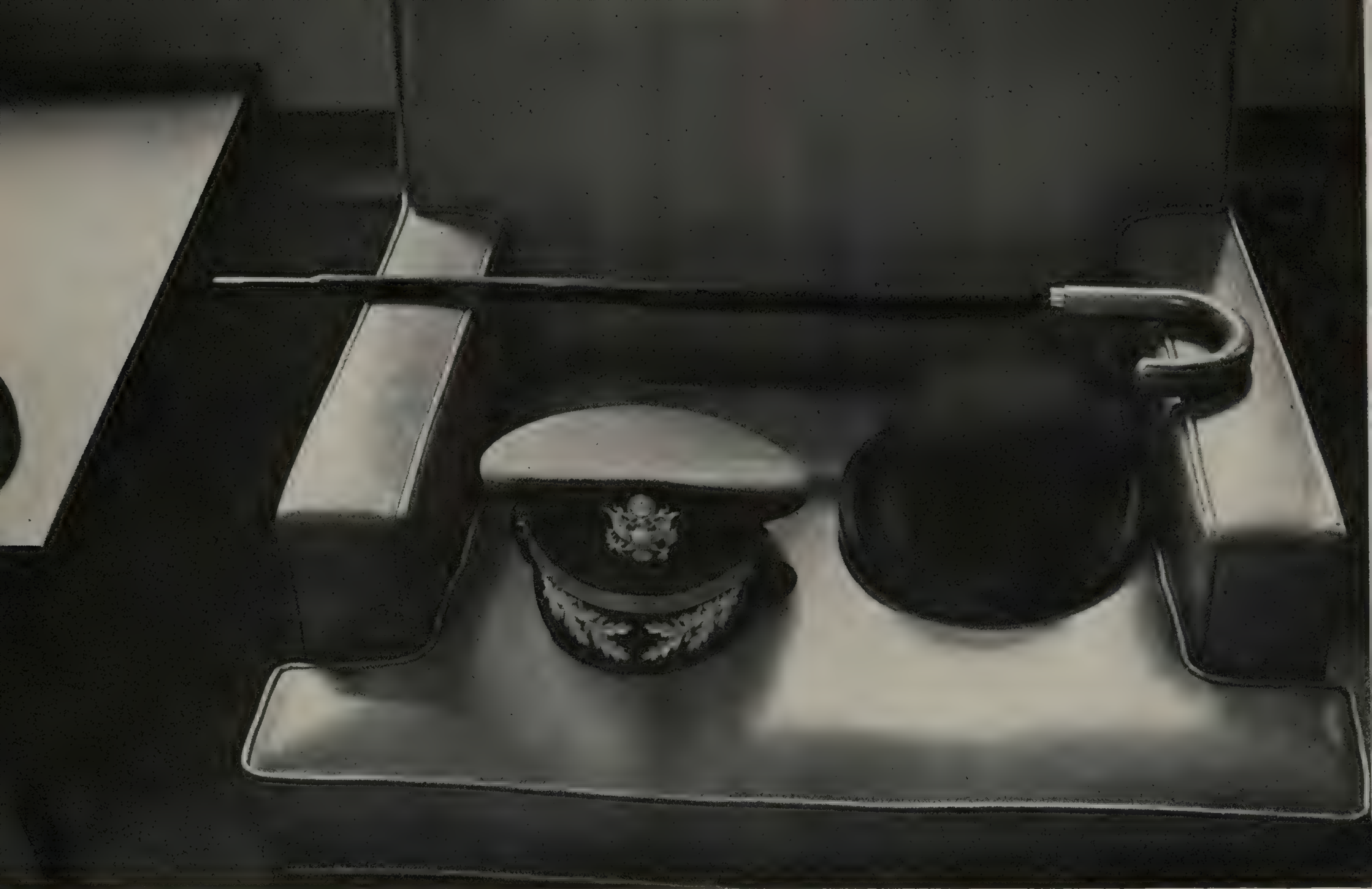
NEW BEIGE TOPCOAT. The look's final, fair flick of beiginess is one of a half-dozen new colours (ready by September) in Caron's famously lightweight, fine-grained powders that go by the name Poudre Porcelaine. Mystérieuse is the Poudre in Vogue's Box (and Co-ets are the plump little cotton squares, in their own case, that you'll find to flick it on with).

LIPSTICK—PICK OF THE BERRIES. Cran is the berry in the Box, and is—like the best new reds coming into fashion this autumn—one of those rare lipstick colours that manage brightness without glare, softness without blue. Name of this succulence: Pure Cranberry, by Coty. (Other news from the berry patch: the ruffle of cranberry blouse, left—doubled silk organza over a China silk lining. By Sarff-Zumpano, to order at Henri Bendel. The hair—as unruffled a coiffure as you'll see this autumn—by Marc Sinclair of Coiffures Americana.)

PAIR OF PRIMERS. What no make-up—next autumn's or this summer's—can succeed without: clear, fresh, dazzlingly clean skin beneath it. On hand to do the job here, Jacqueline Cochran's celebrated moisturizing lotion, Flowing Velvet (enough Velvet for several dewy applications); two sealed packets of tissues doused with one of the most conscientious cleansing numbers around—Bonne Bell Ten-o-Six.

FURTHER FACE IN THE BOX DETAILS, ORDERING INFORMATION, PAGE 14.

Vogue's \$1 preview sampler of next season's make-up, ready to try on now



FAULKNER

at West Point on a visit to the Military Academy talked a lot with the cadets. Vogue was there. Here, one in a series of on-location articles by Vogue editors, this one by Allene Talmey. Here, the first in a new series of studies of distinguished men, taken just for Vogue, by the great photographer, Henri Cartier-Bresson.



William Faulkner Nobel Prize-winner, at West Point said, "Writing, it don't get any easier...and I'm the oldest living sixth grader."

At West Point, the Military Academy, that spring evening had the delicate air of a watercolour. The cadets in their dress greys, their faces so young and untouched, flowed without much noise into the Point's old riding academy into which a big new auditorium had been inserted, its glossy yellow wood walls the colour of curly maple. When the boys had filled the sharply raked, comfortable seats, everyone waited, including a small group of photographers and reporters up from New York.

A newsreel cameraman said: "Who we photographing tonight?"

One of the cadets answered: "William Faulkner."

"Who's he?" asked the cameraman.

At that point, Lieutenant Colonel Joel B. Stephens, the Point's Information officer, a jovial bouncing man with four rows of ribbons on his dress blue uniform (with a gold stripe down the trouser legs), suggested in the tone of an order to the cadets that they clap and yell as though this pre-talk time was post-talk time. It was only for the benefit of the television cameramen who seem to prefer the shell of reality to actuality. They couldn't wait for the real end of Faulkner's talk to record what their imagination and experience told them would happen. The boys dutifully clapped and yelled. It was unsatisfactory. They clapped and yelled again with more enthusiasm. At the true end of the talk they clapped but did not yell.

A man came over to the ABC-TV man to ask: "You interested in thirty Vassar girls?"

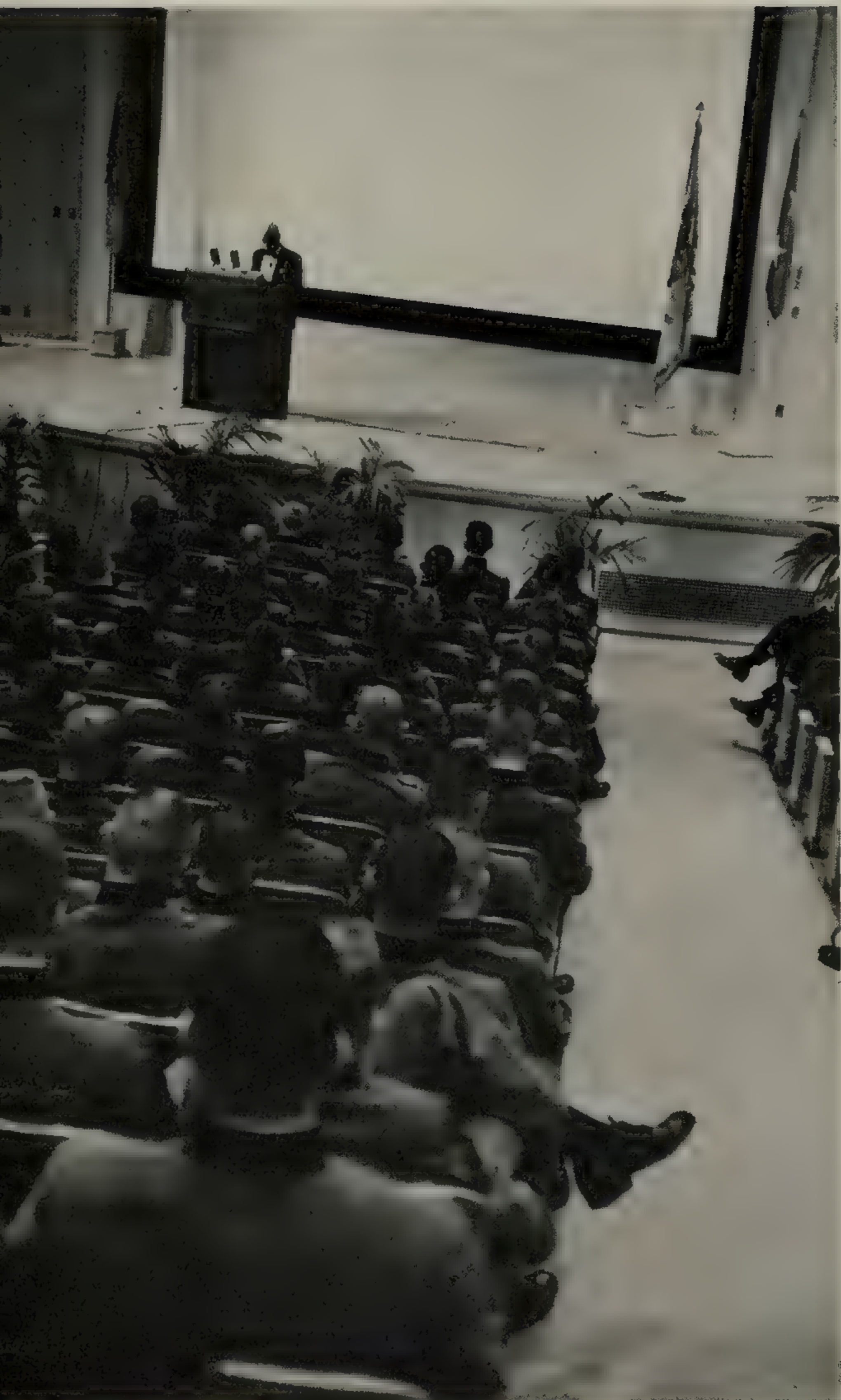
"Not me," said the television man.

"They came over in buses," added the first man persuasively.

Suddenly a definite wave of silence rippled over the audience. Four men marched down the aisle as solemnly as though they were the prelude to a firing squad. In front, in dress blues, walked Major General W. E. Westmoreland, Superintendent of the Point, with William Faulkner, short, white-haired, broad-shouldered, wearing a superbly fitting dinner jacket, the red rosette of the French Legion of Honour on his lapel. His country face, ruddy, tanned, thin, looked precise, controlled, and a little lost. Two officers followed them. The General led Faulkner up the side steps to the stage and lectern, and said, after the usual salutation in which he gracefully mentioned the Pulitzer Prize of 1955, the Gold Medal of the National Institute of Arts and Letters of 1962, and the Nobel Prize of 1949, that the speaker had come "to read from his works and to converse with you."

At that Faulkner put on heavy tortoise glasses over his squirrel-bright black eyes, touched his cuffs, stepped to the microphone, greeted the General, "the Gentlemen of the Faculty, the Gentlemen of the Corps" . . . and said "I have been given permission to read from the book I have just finished. I will have to skip about a little to read about a horse race which to me is one of the funniest horse races I've ever heard of. . . ." Without mentioning that his new book is *The Reivers*, Faulkner was hurriedly off and away, like the race.

He started off in so deeply a Southern accent that the audience at first had great difficulty understanding him. Fairly soon, however, we caught on and from that moment for the next thirty or so minutes, everyone laughed at the twists, enjoying with the author the funniest race he had ever read. As he came to the last sentence, (*Continued on page 114*)





BY EARL UBELL

SHARP TURN IN PSYCHIATRY

The chemical treatment that goes deeper and wider than the talk treatment

In psychiatry, the pendulum of search has swung toward biology and chemistry, toward facts and figures. Psychiatrists have taken a cue from the spectacular rise of physical science. After all, if science can tame the atom, why not the sick mind? Within the last decade, the phenomenal apparent success of the drug treatment of mental illness seemed to prove the theory.

Out of this movement, psychiatrists have drawn new and effective ways of ameliorating mental diseases, new aims and directions in research. They have gained new understanding of the panorama of human intellect and emotional life and new comprehension of the brain.

THE DRUGS

First came the drugs. In 1951, three French physicians, Dr. Henri-Marie Laborit, Dr. Jean Delay, and Dr. Pierre Deniker discovered the tranquillizing effects of chlorpromazine on acute psychotic patients. Three years later, Dr. Nathan S. Kline, of Rockland (New York) State Hospital, reported the calming effects of reserpine, the extract of a root plant from India which had been used as a native remedy for more than a thousand years.

Immediately, the psychiatrists working in state mental hospitals saw the value of these compounds. Understaffed and crowded, these institutions had an intolerable burden; straitjackets and padded cells dealt with the violently disturbed. The drugs could calm those patients quickly and easily.

At the same time, the American drug industry saw gold in psychodrugs. Their chemists went to work making variations of chlorpromazine and testing new drugs as well. As a result, psychiatrists now have close to fifty different chemicals to give to their distraught patients by mouth or by needle. These include tranquillizers, anti-depressants, sedatives, and hypnotics.

In the rush to the drugs, abuses crept in. Some compounds produced severe side effects on the blood and even gave some patients shaking palsy. A few deaths were reported. One or two compounds, their effectiveness against mild mental symptoms of neurosis never proved, won over a large segment of the public. For a while it seemed that every other person was on Miltown.

Yet to the surprise of many psychiatrists, drugs like chlorpromazine in many cases actually control schizophrenia, the disease in which the primary symptoms appear to be a splitting of the patient's personality away from reality. The psychiatrists know these drugs work through tests known as double-blind, controlled trials, carried out by, among others, the Veterans Administration.

In such experiments, a hundred patients will get the chlorpromazine, another hundred will get the sedative phenobarbital, and a third hundred will get a placebo, a sugar pill of no apparent therapeutic value. Scientists use placebos because they know that in mental illness the belief by the patient that he is getting some treatment will result in a change of behaviour. Dr. Henry Beecher of Harvard University carried out experiments in which placebos, masquerading as pills intended to relieve a *physical* ailment, produced relief in one third of the patients. Nowadays psychiatrists testing drugs keep secret the kind of medication the patient is getting. They keep this information not only from the patient, but from the nurses, the doctors, and even from themselves by locking away the code until the test has ended. This is the double-blind.

Chlorpromazine and a large number of other compounds pass the double-blind tests. Unfortunately, in the haste to get some drugs into patients, some psychiatrists bypass the double-blind tests. (Increasing criticism against such research has reduced the practice.)

In addition to the double-blind trials, psychiatrists have numerical testimony that the drugs work. Between 1956 and 1961, the drugs have reduced the number of patients in state mental hospitals from 558,000 to 526,000. The decrease seems even more fantastic in the face of predictions in 1954 that state mental hospital populations would rise with rising general population at the rate of 12,000 a year. Instead of 72,000 more patients accumulated over the past six years, the hospitals have 32,000 fewer.

Some critics said the drugs created false discharges—the patients soon returned to the hospital. The medicines had created a revolving door. The answer: even with the admittedly high readmission rate, patients spend more constructive time in the community than they ever did before. Furthermore, the patients on drugs had fewer readmissions than non-drug treated patients.

Drug treatment has had another effect. It has expanded rapidly the number of physicians capable of treating the mentally ill. It has encouraged general hospitals to open psychiatric wards and rapid treatment centres. These may prevent many patients from ever getting to a state hospital and cut back the chances of a patient's becoming one of those pathetic, chronically forgotten men of the back wards.

If such general hospital wards coupled with out-patient clinics continue to grow in number as fast as they have in the past three years, then we may see another dramatic decline in the state hospital population.

The drugs have had another effect on state mental hospitals. They made possible the success of the open-door policy. In many hospitals

across the nation, the keepers have opened the locked wards to permit the patients to come and go as if in their own homes.

American hospitals introduced the open-door policy after a group of New York State mental hospital superintendents visited Great Britain where they saw the open hospital in action. To be sure, American psychiatrists had tried the method in the past, but it ceased when the superintendent or doctor who had introduced it left. Right or wrong, the average American psychiatrist believed American patients could not be trusted out of the hospital. That belief was reinforced by public clamour whenever a mental patient committed a crime; statistically, mental patients rarely commit crimes.

Their belief had the quality of a self-fulfilling prophecy. The psychiatrist, not trusting his disturbed patients, locked them up. The patient, reacting to the lock, often became violent, justifying the lock. When the New York superintendents returned from Britain, the tranquillizer method had gained ground. Violent patients who might have given psychiatrists second thoughts about leaving wards open remained calm under the influence of the drugs. The open door worked.

In New York State, sixty per cent of the patients have open-ward privileges. Psychiatric wards, which used to look like ill-kept prisons, have in many instances taken on the look of a hospital: curtains at the windows, privacy for patients, knives and forks on the tables.

The drugs-plus-open-door policy freed doctors, nurses, and attendants for constructive work with the patients. Although all is not honey-and-roses, fewer patients come down with "hospitalism," a psychological attachment to the hospital environment that leaves them afraid to face the outside world. While there is still a shortage of professional workers in the hospitals, there is today one staff person for every three patients. Fifteen years ago there was one staff person for every seven patients.

In spite of these advances in the treatment of severe mental illness, psychiatrists have made little headway against the milder mental ills, the character disorders, and the neuroses. While there have been hundreds of definitions of neurosis, in general the victim of this ailment is able to act rationally most of the time but often shows symptoms of abnormal behaviour: powerful, paralyzing fears, inability to work, and failure to have normal relations with friends and relatives—to name just a few symptoms.

Many psychiatrists and general practitioners of medicine use the tranquillizers in neuroses. However, controlled, double-blind studies have not given a straightforward answer to their effectiveness in the milder mental ills. It is the general impression that in many cases the drugs do reduce many of the neurotic's symptoms.

PSYCHOTHERAPY—THE TALK TREATMENT

The drive, however, towards facts and figures has put pressure on one aspect of treatment: psychotherapy, psychological therapy. Each year there are more demands that this widespread method be subjected to double-blind, controlled tests of its efficacy.

Since most psychiatrists, psychologists, and social workers see psychological cause at the base of the milder mental ills, psychotherapy is often suggested. Because of the increased ability of individuals and the community to pay for it, the number of psychotherapists (and different psychotherapies) has multiplied rapidly in recent years. Now more than 3,000 psychologists, a couple of thousand psychiatrists, and countless social workers practise psychotherapy in more than 1,400 psychiatric clinics and in an unknown number of private offices across the country.

While the method started with Dr. Sigmund Freud almost fifty years ago, it has grown in diversity and in the number of schools. One exasperated psychologist said: "(Psycho)therapy is an undefined technique which is applied to unspecified problems with nonpredictable outcome. For this technique we recommend rigorous training."

In general, psychotherapy relies on talk... the patient talks about himself, his problems, his psyche. By careful leading, questioning, and interpreting in psychological terms, the psychotherapist helps the patient work through his problems to gain insight and relieve the psychological cause of the neurosis.

Thousands of psychotherapists have reported curing, alleviating, or "helping" neurotics. Yet nobody has proved, using the same sort of double-blind, controlled studies applied to the drugs, that psychotherapy has an effect. Those studies in which controls were used reported *no* difference between patients treated with psychotherapy and those given no treatment. Of course, some patients report they feel better and that may be effect enough; or this may simply arise because of the placebo effect.

Perhaps the difficulty lies in the fact that neurotics so often improve on their own. Several studies have found that after two years one third of untreated neurotics improve, one third remain unchanged, and the rest grow somewhat worse.

In the same way, psychiatrists have introduced hypnosis, group psychotherapy, and existential psychiatry without careful evaluation of their effectiveness. Existential psychiatry is a poetic approach to mental illness that makes no pretence of a scientific one either in theory or in practice.

Dr. Ludwig Binswanger, the acknowledged spokesman for existential psychiatry, has said that the school has its basis "in the conception that man is no longer understood in terms of some theory—be it a mechanistic, a biologic, or psychological one..." Unfortunately nothing less than a book will explain the theory or the treatment. (Try: *Existence*, edited by Rollo May, Ernest Angel, and Henri F. Ellenberger; published by Basic Books.)

THE SEARCH FOR THE ORIGIN OF MENTAL DISEASE

The impact of the introduction of the drugs on research has been just as powerful as it has been on treatment. Although researchers in psychiatry had started to take a rigorous look at the mind, the brain, and the emotions in the 1940's, it was not until the 1950's that the tough approach took hold.

For more than twenty-five years, the intellectual shadow of Dr. Sigmund Freud hung over American and European psychiatry. These days two out of three professors of psychiatry have endured the rigours of training psychoanalysis, but only one practicing psychiatrist in ten has been through it.

Freud's psychological ideas still attract psychiatrists, psychologists, social workers, anthropologists, and even historians. Freud and his intellectual descendants—Carl Gustav Jung, Alfred Adler, Harry Stack Sullivan, and Karen Horney—have influenced literature, child rearing, education, and philosophy. They have provided clues and frameworks to the observation of human behaviour.

Freud believed psychological character rose from inherited potentials and their interaction with personal experience. The personal experience moulded character; if some part of the early experience threatened life, body, or sanity, the effort to forget it and keep it forgotten could produce symptoms of mental illness.

Out of these ideas grew an architecture of the mind with its id, superego, and ego, each having no particular resting place in the brain but considered as theoretical, psychological compartments. Efforts to prove Freud's contentions with experiments failed more often than not. Although a psychoanalytically-oriented psychiatrist would say that personality differences exist in later life, depending on whether an infant were bottle-fed or breast-fed, experimental tests have left even this simple point unresolved.

Psychoanalysts "prove" their contentions by personal observation "in depth" of individual patients through psychoanalysis. Almost twenty years ago the eminent psychologist, Dr. R. R. (Continued on page 118)

Never-out-of-season clothes

THE NEW FASHION THAT TURNS MAINSTAYS INTO THRILLERS


The Establishment clothes, the never-out-of-season or -place clothes, the kind of suit, dress, or coat that a woman can reach for confidently, without even thinking, eight months out of the year—that's what the coat on the opposite page is. No weightiness about it, but enough warmth for all but deep winter; no pale, short bloom for it, but strong colouring; and a full country-city life to start in the autumn and keep going through April. What turns this and other mainstays into thrillers? These two forces: a designer free of clichés and a woman who chooses clothes that have verve, ideas, romance. In other words, clothes that stir up a woman's confidence. Clothes that cross seasons, but have none of that non-committal manner that may seem to spell never-out-of-season but can end up as never-in-the-running. On these and the next six pages; thriller-mainstays to set the fashion pulse racing.

The plaid coat that's lost weight, gained fashion stamina for country and/or city—ginger and brown plaid wool with a bracelet neckline and side buttoning. The hat, tall oval of brown and black velvet, by Lilly Daché. The coat by Marquise, of Lesur fabric, about \$245, at Saks Fifth Avenue; Julius Garfinckel; Harold's. The lipstick, Cyclax of London's Bloom of Nature, a brick red which changes colour according to skin lights.




Never-out-of-place thriller. A cardinal-red coat, with licorice-ball buttons, of a new brushed wool jersey that's taken off weight. This double-breasted, seven-eighths coat only stays in the closet during extreme temperatures, makes a place for itself in town or in the country. Coat by Laird-Knox, of Jerseycraft fabric, about \$185. Scarf by Vera. Both at Bonwit Teller. Black velvet oval hat, by Hattie Carnegie. The coat is also at Neiman-Marcus; I. Magnin. Blanched beige stockings by NoMend. The lipstick, Yardley's Bahama Coral. Chairs from Laverne.





New suit mainstay. A lot of suit life here, eight to ten months out of the year; a lot of suit chic, too, for the woman who likes her suit lines undiluted, definite. The jacket, welt-seamed, is a version of the pea jacket that Paris commissioned with fresh elegance. Suit by Frechtel, of camel's hair, about \$215; at Hattie Carnegie; Julius Garfinckel; I. Magnin. The brown gloves are by Superb. The tip-down cloche of stitched brown velvet, by Sally Victor. Pale maple stockings by Round-the-Clock. Jacqueline Cochran's new lipstick colour, Kumquat Coral.



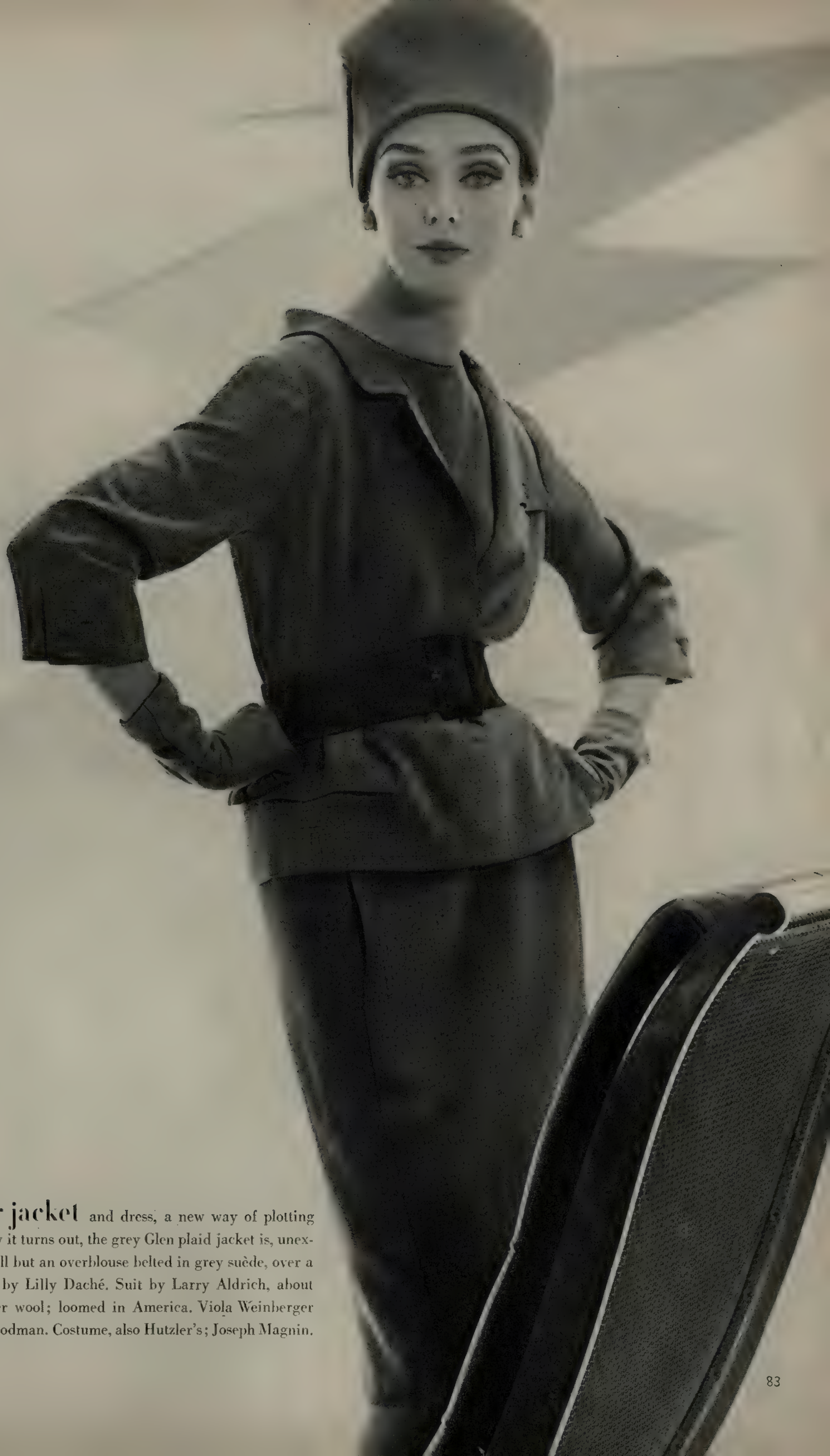


Red plaid weightlessness in a mohair short coat that's light as a sweater. City-country mainstay, with a special soigné look over long leggy pants. Shown here on a day in town with a sleek high-crowned black leather cap by Christian Dior-New York (to order). Short coat by La Vigna, about \$110. Black kidskin gloves by Van Raalte. All are at Altman's. The coat is also at Hudson's; Wm. H. Block; Joseph Magnin.

Chic in its shirt sleeves (right), and in every line of this jacket and dress, chic that works nervelessly eight months of the year—without throwing any undue weight around. The suit is as light as string, the same colour, too; is made of mohair. By Monte-Sano & Pruzan. Brown suède gloves by Polava. Both at Lord & Taylor. Suit, also at Dayton's; L. S. Ayres; I. Magnin. Hat, black suède chef's pouf by Lilly Daché.



Curved tweed, a new suit shape without corners, the hips well-rounded, the waist circled with a wide leather belt. A lot of fashion endurance here. Note that morsel of chic, the littlest black alligator handbag. The suit of grey-and-white tweed, by Jablow, of Anglo wool; loomed in America, about \$215. Lucille handbag. Meyers Make kidskin gloves. All are at Saks Fifth Avenue. The suit, also at Gus Mayer; Frost Bros. The hat, a slick mound of white kidskin, by Lilly Daché. Curved chair, John Vesey.



Plaid pullover jacket and dress, a new way of plotting a fashion thriller. The way it turns out, the grey Glen plaid jacket is, unexpectedly, not a jacket at all but an overblouse belted in grey suède, over a grey sheath. Grey toque by Lilly Daché. Suit by Larry Aldrich, about \$160, of Forstmann sheer wool; loomed in America. Viola Weinberger gloves. Both: Bergdorf Goodman. Costume, also Hutzler's; Joseph Magnin.

“HOW TO GET

This Mrs. Machiavelli, who never lived beyond these pages, was quite as subtle as her husband, Niccolò Machiavelli, a practical, actual Florentine who wrote The Prince, a 1513 handbook on how to get and use power, including some behaviour advice on gaining those goals without loss of respect. Mrs. Mac's maxim was, "Few things happen entirely by chance, and almost nothing needs to." To her friends, Mrs. Machiavelli seemed an untroubled woman, but she frequently became impatiently frustrated with those who had difficulty in arranging matters to suit themselves. Although she would never have considered it "a simple matter" to put together a lively dinner party, or to have a favourite niece invited to a desirable dancing class, she had little sympathy with people who rarely could cope with more than sending themselves flowers for the living room.

Most of her "difficult arrangements" she never mentioned even to herself—she did them through some automatic engineer in her mind, throwing the switches, following a map she almost didn't know she had. Mrs. Machiavelli found a splendid satisfaction in making these arrangements without breaking the rules. She did not lie, she was not malicious. She just tried to arrange matters, judiciously, discreetly, and with consideration for the sensibilities of her human counters. She told us three tales to show what she meant when she said "practically everyone could learn how to get things done."

Mrs. Machiavelli began: "My fragile friend had the look of lace, finely drawn, but lace of Gothic tracery. No one felt any intensity about her, least of all her husband, for she had a way about her that combined persuasiveness and maternal command. In addition, she turned neat corners. Although she had neither a great family name nor a fortune, she had a handful of good standbys: a floating gaiety, a deference to older people without making them feel elderly, energy, and ambition, that lone quality that, to some people, not to me, seems so attractive in men and so dishevelled in women. Agreeable, never pushing, she appeared no challenge at all.

"For a lively dinner party that she had in mind, one of a series under way, she wanted as special guest a rather famous writer whom she had met at a cocktail party so large that no one listened to anyone's name, where eye rarely met eye. My friend and the author talked for a few minutes about a drama critic both admired; both had read his new book. Some time later she learned that the author would be back in her city in about a month.

"First, she telephoned discreetly to the wife of the drama critic to find out if the couple would be in town during the author's stay, and said, that as Author X would enjoy meeting the critic, she hoped they would be free for dinner two weeks from Thursday, not dress. (The critic wrote young, scathing pieces that burned as though written with iodine on open cuts—in fact some playwrights carried white fading scars, the signs of his attentions.) Pleased, but not unduly, the critic and his wife said yes."

Mrs. Machiavelli went on: "My friend then wrote an easy note that took a little doing—charm takes effort—to Author X, mentioning where they had met and her pleasure that he was returning to her city. She wondered if two weeks from Thursday he would come to dinner as the drama critic would be there. A week later, the famous author, who usually only opened those letters that when held to the light showed a check, accepted.

"At that point," Mrs. Machiavelli said, "my friend put into operation her real long-range plan. She asked five more guests, one of them a youngish publisher who *liked* authors, a 'pretty, talking young woman,' a rich widower with a plain daughter who possessed some writing talent, and two more guests, both of them on the board of a famous hospital. That night at dinner she volunteered to help sell tickets for a hospital benefit. (In time this led to her doing a lot of hard work for the hospital, not counting the giving of another dinner before the benefit. These were only the first steps that took her exactly where she wanted to be—on the hospital's distinguished board of governors.)

"She noticed that the drama critic and Author X had plenty of targets for their wit before dinner and that after dinner they continued to have a good time. On the way home the drama critic forebore to mention, even to his wife, that the books of Author X ran more to bulk than sense, that the stories slipped down like gelatine desserts. In fact, the two men liked each other so much that they made a luncheon engagement to continue their conversation. In time, the youngish publisher rejected the widower's daughter's book so tactfully that the girl had a definite sense of elation. In time, with a little urging the widower sent a big check to the hospital. The moral is," said Mrs. Machiavelli, "that meshed wires often make a lovely pattern."

BY

THINGS DONE,”

Three imaginary plottings by women who left nothing to chance

Mrs. Machiavelli said: “I have a friend, a downy bird, who set about deliberately, with cognizance of logistics and bait, to get to know a certain man. The man who interested her did not know her. She knew, however, quite a lot about him. One day through the chatter of the grapevine she learned that he was taking off for Chicago from New York.

“A small creature with a thin, intense face and a mind as quick as a wink, she booked herself on the same plane, saw him—his thick eyebrows overhanging his eyes like balconies—reading his newspaper in the airport, and followed discreetly into the plane, hesitating as though bewildered by so much choice, and sat down next to him, paying no attention to him at all. He looked at her, noticing how edited she seemed, precise, concentrated, attractive. For the first twenty minutes they sat in silence, giving each other those bleak plane smiles that mean I do not want to talk. While he finished his newspaper, she took out a paperback of the *Plays of Sophocles*, a further sign that she was content in her own high-minded, inner self.

“After a while, he looked bored, she absorbed. He stretched his neck to see what she was reading, and she said: ‘I never read these before.’ He said: ‘I had them in a course at Dartmouth.’ She said: ‘Antigone confuses me.’ He said: ‘Antigone was just another young girl rebelling against authority—a rich delinquent.’ She said: ‘Are you a teacher?’ And he said: ‘No, I’m in television advertising.’ She said: ‘Oh.’ He said: ‘Have you ever seen the commercials for Dash-It-All? We do them.’ She said spontaneously: ‘They might be better if the mother was not so conspicuously half-witted. Why women . . .’ and she gave a detailed, quite brilliant analysis of the Dash-It-All commercial and its competition—almost as though she were at a sponsor’s conference.

“Later in the conversation it became clear that she too was in television advertising—and that led to some trade gossip, and an invitation from him to lunch the following week. He got off at Chicago, but she went on to Omaha, taking the first plane back to New York. A week or so later they lunched. She went to work for him—and in time they got off the subject of television. Then in a beige feminine flutter she married him. They lived happily,” said Mrs. Machiavelli, “for three years.”

Mrs. Machiavelli said: “A friend of mine who likes matters to go their own course, if the course is hers, plans her winters but goes fallow like a field of clover in the summer, took steps to get her ten-year-old niece into Mrs. X’s dancing classes. There was a waiting list for girls, but none, of course, for boys. (All a boy had to do was breathe, have a blue suit, white gloves, and a mother who would push him through the door.) A year before the child’s name came up before the dancing class committee my friend, in one of her unfallow winter moments, called the school for the names of the committee members. She ticked off the names of those she knew, took perhaps a little more interest in them that winter, and in the early spring, invited a few of them quite casually for tea.

“That afternoon the child and her mother, who knew other children and their mothers in the classes, but none of the committee members, came by and stayed only for ten minutes. Just time for both to be introduced, the mother to have a cup of tea and the little girl a piece of cake. Fortunately this was a charming child, who repeated the names of those she was introduced to, curtsied lightly, thanked her aunt, and left with her mother for a definitely announced appointment. Every woman in the room understood the situation—most of them had done the same, no one spoke of dancing classes. Soon after when the child’s name came before the dancing school committee, there were enough members to say they knew the child and the mother and the aunt.

“A simple, smooth arrangement, honestly worked out. The father disapproved of the whole matter, thought it was silly just to get a girl to learn the waltz, the two-step, the cha-cha. The mother said: ‘Oh, Dan, that’s not the point. She’s got to learn *not* to lead on the dance floor.’”

MRS. MACHIAVELLI




Never-out-of-season crêpes— how they do go on

What's as wanted as crêpe in July? Crêpe in December—or May or October: never-out-of-season is something crêpe is as a matter of course; news is what it is when it turns up as it does here and on the following two pages—so coolly elegant, so instantly likeable that, almost without thinking, your first-of-July clothes-decisions are based on looks like these.

Left: A dress with everything going for it (and which happens to look beautiful going)—pale beige crêpe, with a cowl of décolletage looped up into the belt at back. By Branell, in Jacques Maisch crêpe of Celanese acetate and rayon; about \$70. Saks Fifth Avenue; Julius Garfinckel; Gus Mayer. Adolfo turban: pale beige crêpe crushed about like towelling.

Right: Essentially, what basic black means—a dress that's nothing but essentials: bias-cut shift, with a lattice of crêpe for a bodice. By Jane Derby; of Onondaga silk; about \$145. Bersoie evening hood. Both: Bonwit Teller. Dress: Hutzler's; Hudson's. Kislav gloves. Customcraft shoes.





Continuing— never-out-of-season crêpe

Left: How to be dazzling without actually glittering—white crêpe, worn with lots of white, lots of pearls, and the pleasant certainty that no room in the world could hold a more immaculate look this summer (in the same room, at a frostier point of the year, this dress—worn without a hat, with black gloves, black silk shoes—is one of next season's predictable thrillers). By Teal Traina, in a crêpe that's news before it leaves the bolt—cotton crêpe, by Abraham; about \$125. Marvella necklaces. All: Bonwit Teller. Dress at Woodward & Lothrop; Neiman-Marcus. Shoes by Customcraft.

Right: Wonderful colour for crêpe to be, and a wonderful dress for that colour to be in. Bloused, bitter-brown chocolate, with shoulder-capping sleeves and inches of elasticized smocking running around the very small, very snug waistline. By Burke-Amey, of Bianchini silk; about \$245. Aris gloves. All: Henri Bendel. Dress: Blum's, Chicago; I. Magnin. Organ-die hats, both pages, by Halston; made to order at Bergdorf Goodman.







¿Donde se habla Español? On these six pages is where: as of this moment in fashion, the newest fascinating shoe language is Spanish—Spanish leathers, elegantly attenuated Spanish shapes, and the lean, clean verve that's a signature of Spanish fashion. Here and now: Spanish shoes imported from Madrid, Elda, Majorca; American shoes made of leathers from Barcelona. Toes are tapered to a slight squaring; heels slender and shaped, or almost straight like those on flamenco dancing shoes. Details—oval buckle, handsome beading, woven leather. The colours in this collection, brown and black. Some Spanish browns from left to right: Caramel-coloured calfskin pump with a narrow medium heel. About \$32. At I. Miller, New York; I. Magnin. Dark-brown calfskin shoe, stacked leather heel. By Made-moiselle. About \$20. At Lord & Taylor; Rich's. Third, little-heeled shoe of Spanish leather, surprisingly lightweight. Imported from Spain. About \$30. At Saks Fifth Avenue. On this page, a clear-cut pump in two shades of brown, printed suède of Spanish leather. Leather by Fleming-Joffe. About \$36. At Saks Fifth Avenue.

New shoe chic: Spanish leathers Spanish looks

Right here, two forerunners of fashions about to come on very strong: the shoe that's a boot; the stocking that won't run. Of boots there will be all kinds. This one, a jodhpur boot with a Spanish heel, is meant for walking, to wear in the country with pants or a tweed suit. By Evins of grainy brown Spanish leather. About \$60. At I. Miller; Neiman-Marcus; I. Magnin. The stocking, Sheerloc by Hanes, is seamless, virtually runless, the first of several non-run varieties to make their appearance soon. Shown here in one of the brown shades (Barely There) made to wear with Spanish brown leathers, the Hanes version is \$1.75 a pair. At Lord & Taylor. More Spanish leathers: The calfskin handbag above and the small ostrich leather suitcase (zipper closing) below are both made in Spain by Loewe. Both at Saks Fifth Avenue; Neiman-Marcus.



**The non-run
stocking**

Spanish leathers
and the non-stop boot



black shoes, under the Spanish spell, turn narrow and sleek. Proof at the right, starting with the nearest shoe: Black peau de soie evening slipper with a Spanish dancer's heel; the toe is covered with the dark glitter of intricately worked black beads. By Delman. About \$60; to order at Bergdorf Goodman. Daytime black shoe of calfskin overlayed with a pattern of suède, outlined with patent leather across the toe. About \$28 at Andrew Geller; Levy's, Memphis. Shoe number three is of black peau de soie open at the sides and in back. Slender straps meet under cover of a satin bow. By Roger Vivier for Christian Dior. About \$28 at Bonwit Teller; Nan Duskin; Harzfeld's. Next to last, low-heeled pump of black basket-weave leather. The leather is woven in Spain, the shoe made in America by Evins. About \$60 at I. Miller; Neiman-Marcus; I. Magnin. Black moiré taffeta slipper for evening has an elasticized strap at the back of the heel. At the throat of the shoe, black tassels. By Pandora. About \$30, at Woodward & Lothrop; Famous-Barr; Frederick & Nelson.



**Spanish
shoe persuasion—
the blacks**



The bathing suit that starts now



Time was when you wore bathing suits in July but you couldn't buy them; there's proof here that that time is past. The subtle ingredient above is colour—warm taupe-brown—visibly, a tan's best friend. By Cole of California, tucked Helanca nylon and silk; \$28. At Best & Co.; Sakowitz; I. Magnin.



The soft-shell suit—here, an untensed, slivery, little white jersey with all of a surfboard's sleek. The V-back top is as easy as a T-shirt above maillot legs—this, one of the very newest ways for a bathing suit to look. The suit, by Rose Marie Reid; the fabric, jersey of Antron nylon; \$24, at Lord & Taylor.

Late-day looks: new ribcage curves



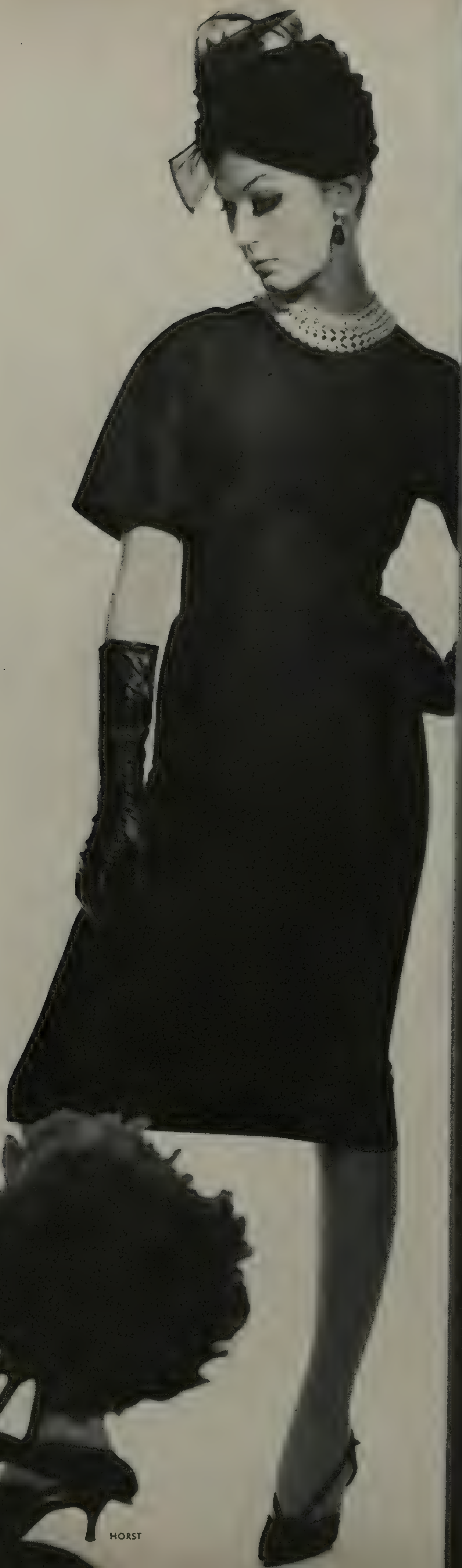
This is the year of the midriff—on the beach, later when the evening sun comes down, the gentle accent on the midriff is a look that counts. Not surprisingly, a whole new crop of late-day clothes makes the most of it. Three here, all with never-out-of-season aptitudes besides.

Left: A midriff dress of soft black mesh over silk-and-rayon. By Ben Barrack of Orlon and Avisco rayon (Bloomsburg fabric); about \$65. The earrings by Schreiner. Both at Altman's. Dress, also at L. S. Ayres; Frederick & Nelson.

Near right: The new close-in midriff gets the drop (but just barely) on a slim skirt. By Aywon, of black worsted-and-silk (William Rose fabric); about \$40. At Peck & Peck; Frost Bros. Necklaces by Vendôme; black kidskin gloves by Fuchs. The shoes by Newton Elkin.

Far right: Midriff with an easy-going bias cut in, tipping a soft, slim skirt; the look is two-piece but the dress isn't. By Rembrandt, in black crêpe of Celanese acetate and Avisco rayon (Chardon-Marché fabric); about \$55. Necklace by Bergère. Both at Bonwit Teller. Dress, also at I. Magnin. Grandoe black cape-skin gloves. All hats are by Lilly Daché. ♦





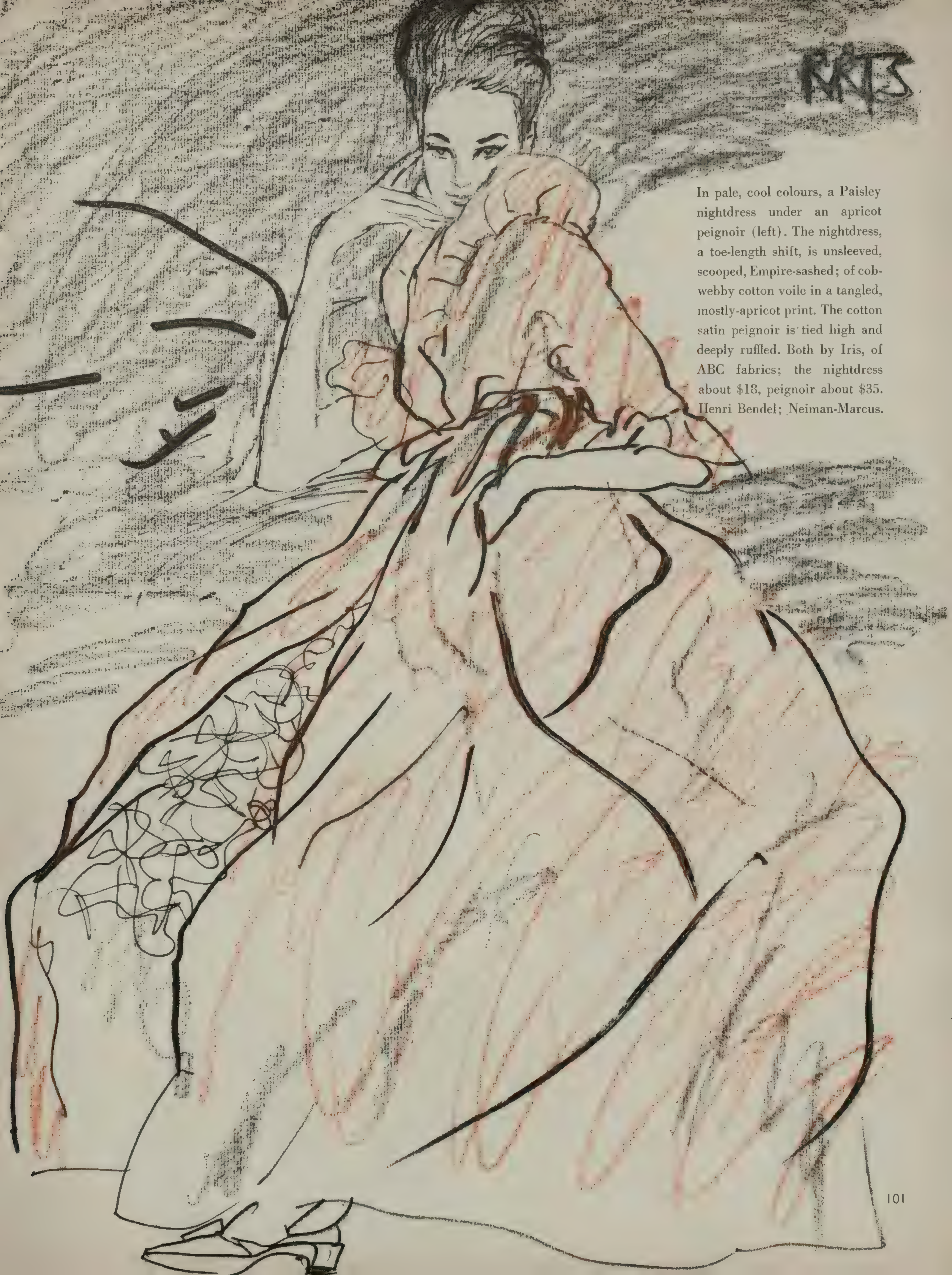
HORST





The ruffle— its new private life

Drama at the hemline, left—a line that's floor-length at the back, upswept in front, ruffled and ribboned; on a dress for at-home entertaining, of white silk organza dotted in black, with a neckline (standoffish as a stole) that's the nicest thing that could happen to pretty shoulders. Small-waisted, belted; to order, Elizabeth Arden.



RMTS

In pale, cool colours, a Paisley nightdress under an apricot peignoir (left). The nightdress, a toe-length shift, is unsleeved, scooped, Empire-sashed; of cobwebby cotton voile in a tangled, mostly-apricot print. The cotton satin peignoir is tied high and deeply ruffled. Both by Iris, of ABC fabrics; the nightdress about \$18, peignoir about \$35. Henri Bendel; Neiman-Marcus.



From Paris: the long dress, sculpture with a purpose



HELMUT NEWTON

NINA RICCI: VOGUE PATTERN 1157

Two Paris-designed dresses—one from Patou, one from Ricci—for parties any season of this next year; both, reproducible, easily, from Vogue Patterns. The sculpture, taken from an exposition called "Antagonismes" at the Musée des Arts Décoratifs, in Paris. This, devoted to objects for a new "art of living"—among them, abstractions, furniture, model cars, even pickle forks. *Left:* Floating sculpture, here, made of wood and designated as a diving board; this, designed by Martha Pan, for a lake in the Kröller-Muller park, in Otterlo. Clinging to it, a Patou dress with slit-open back, short fishtail train. Vogue Pattern 1153, including a hip-length jacket with revers. *Above:* The inscrutable checkmate here, really a wooden chair, designed by George Him and Jean Le Witt. The dress, from Ricci, has a high-waisted look, a long-streaming bow. Vogue Pattern 1157, made of ivory silk-and-wool; a stole pattern is included. Other views, sizes, yardages, page 37.

HOW TO GO OUT TO DINNER WITHOUT WISHING YOU WERE SOMEWHERE ELSE

BY SOPHIE STURGES

W

hat everyone needs is a working set of instant conversational defreezers.

Some evenings turn out intolerable. This is due to the repetition of questions, answers, clichés, and counter-clichés that have been said thousands of times before. “Where are you from?”, “What do you do?”, “Do you know the so-and-sos?”, “Have you read that book?” (the best seller of the moment), “Have you seen that movie?” (the hit of the season).

We should all, I think, for our own pleasure, go through a process of “derobotization.” For the fact that you are as much Nembutal to your neighbour as he is to you will give you no sweet vendetta feeling. It is still *your* evening that is being wasted away. Yet I admit that whenever I get enmeshed in one of those question-and-answer litanies it is mainly my fault. My partners are just as eager as I never, never to venture again into those threadbare zones. No more than I do they want to board that inescapable toboggan which with its fatal incline carries its riders to the bottom, too numbed to make any effort but that of looking for their coats and going home.

A friend told me once, “There are only two categories of people to see: those whom you love and those who are useful.” And in that order. Sticking to this principle would be a social cure-all. But in view of our common weakness in accepting and extending invitations against our better judgment, it would be desirable to find a way to circumscribe the damages.

I once asked a friend how he succeeded in creating a light and fresh atmosphere around him and he answered: “I try never to say something I have said before.” If we could all do that it would certainly extricate us from our ruts. Obviously, however, no two civilized people can start a conversation without exchanging a few commonplace remarks. The trick, I believe, consists in finding a shortcut to another level of talk. Very likely any but *any* topic would be welcome provided someone took the trouble to start the ball rolling. I have listened and observed around me and found quick “ways out” in come-ons of this kind:

“If you had been in the jury of that trial, how would you have voted?” or “What is the best book you have read in the last ten years?” or “Who do you think is the most influential columnist?” or “Where is the *real* money located today, in the banks, the insurance companies, elsewhere?” or “Are you for lying to spare pain, or do you think truth always comes first?” or “How long do *bibelots* spend in the possession of the same person, an average of twenty years?” or “What do you like best to be, a host or a guest?”

These examples are not an inventory of what should be said at a dinner party, but merely an indication of the variety of topics that I have heard used with happy results. Another technique is to put deflecting power into answers to The Questions:

Q. “Where is your home?”

A. “Wherever I am.”

Q. “What do you do?”

A. “Ah—what don’t I do.”

Q. “Have you read the best seller?”

A. “Of course, but have you read the worst seller? It’s absolutely . . .”

(Continued on page 120)

ONE THAT GLITTERS: a long, covered up evening dress, the kind James Galanos is famous for—a strict shaping of fabulous fabric. The silk is so nearly weightless it’s a dress for now and all summer (looks especially pretty with a light suntan). Stained glass colours, thickly sequinned, make it wonderful to wear all through the winter. At Bergdorf Goodman; Nan Duskin; Dayton’s; I. Magnin. Coiffure—longer hair, pushed up—by the Revlon Salon.



VOGUE'S FASHIONS IN LIVING

Five pages of new music to go where you do, starting here with an article on new LPs of the great voices of the past by Francis Robinson, the assistant manager of the Metropolitan Opera Company.

In the first volume of his collected musical criticism, Bernard Shaw wrote: "There are people who will read about music and nothing else. To them dead prima donnas are more interesting than saints, and extinct tenors than mighty conquerors."

Not only for those people but for anybody interested in rehearing during easy summer hours the operatic voices of the past, Vogue asked me for a list of what to take to the country in the way of old recordings handily transferred to LPs.

Number one on my list would be an imposing set of five records, *Fifty Years of Great Operatic Singing*. This splendid collection was generated when RCA Victor opened its vaults to Irving Kolodin, the music editor of *The Saturday Review*, the author of *The Story of the Metropolitan Opera*, and a knowing, appreciative, discriminating critic. The result of Kolodin's research was ten sides, two each given over to a decade in the first half of this century, all annotated with Mr. Kolodin's lively commentary, the works handsomely bound in red damask with gold lettering.

The price of the set—fifty dollars—may have scared off customers, even though this extraordinary album was worth it and more. Now a heavily priced collector's item, the individual records are available in English pressings, minus Kolodin's notes and the red damask; may be ordered from Lambert and Mycroft in Haverford, Pennsylvania, at \$5.98 each. Here, who's to be heard, one number an artist, on each of the five records which are called, in this case, volumes:

1900-1910:—Battistini, Calvé, Caruso, Farrar, Melba, Patti, Plançon, Renaud, Scotti, Sembrich, Tamagno. *Volume I*.

1910-1920:—Alda, Amato, Caruso, Clément, Destinn, Muzio, Farrar, Hempel, Matzenauer, McCormack, Ruffo. *Volume II*.

1920-1930:—Austral, Chaliapin, Galli-Curci, Garden, Gigli, Koshetz, Martinelli, Onegin, Pinza, Ponselle. *Volume III*.

1930-1940:—Bampton, Bjoerling, Flagstad, Kipnis, Leider, Lemnitz, Melchior, Pons, Raisa, Rethberg, Souez, Tibbett. *Volume IV*.

1940-1950:—Albanese, Bampton, Bjoerling, Elmo, Gigli, Maynor, Merrill, Milanov, Peerce, Steber, Stevens, Teyte, Traubel, Warren. *Volume V*.

106 If one hasn't time to wait for that mail order (*Continued on page 115*)

. . . music to go where you do

On a boat deck a guitar sounds more meaningful. In a garden a balalaika's individuality comes through with new impact. If you carry a TV set in a picnic basket and play it on the beach with its own rechargeable batteries, "The Late Show" somehow seems more gripping than it did last January. Even the electronic piano, *far right*, can move anywhere you care to take it, unelectrified meadows and National Parks included. And an instrument that travels with its owner on a holiday finds itself being played with a frequency and a zest it never knew back in town. Starting on page 109, three pages of buyable portables—some, able to fit into a picnic basket; not one too big for the back seat of a Volkswagen; all as fit for summer as a daisy. The composition at right was photographed by Herbert Matter—not inappropriately against a green field.

HERBERT MATTER





The people who made vodka smart have now made Gilbey's the smart vodka. It imparts delightful spirit while it brings delicious smoothness to every vodka drink. This real difference is why Gilbey's Vodka is being asked for more and more. Sensibly priced, too.

VODKA COLLINS—fresh lemon juice, 1½ ozs.

Gilbey's Vodka, teaspoon of powdered sugar if desired sweet.

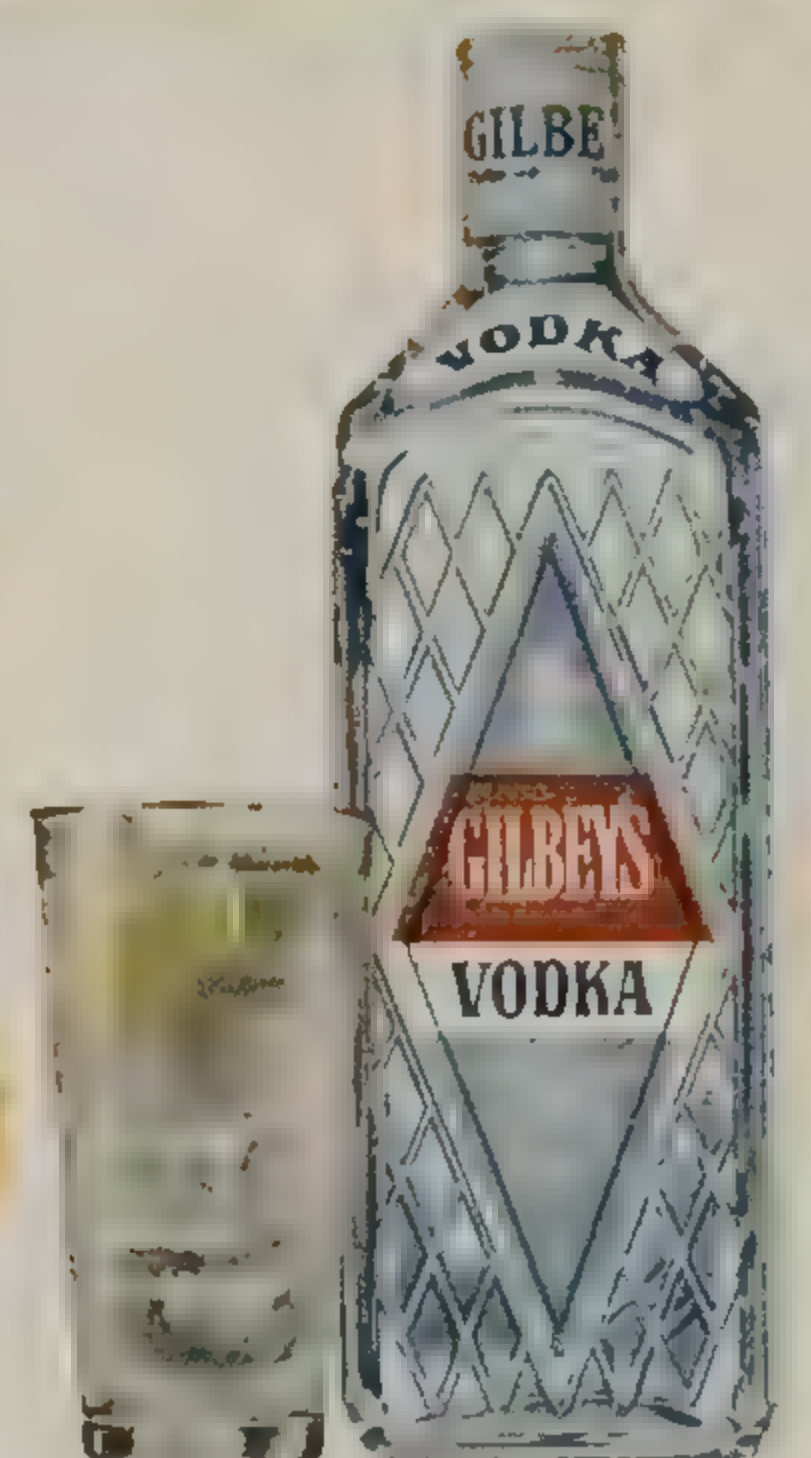
Shake vigorously with cracked ice. Strain into tall, chilled glass.

Fill with club soda. Garnish with lemon slice and cherry.

*Smart,
smooth,
spirited...*

Gilbey's Vodka

by the makers of Gilbey's Gin

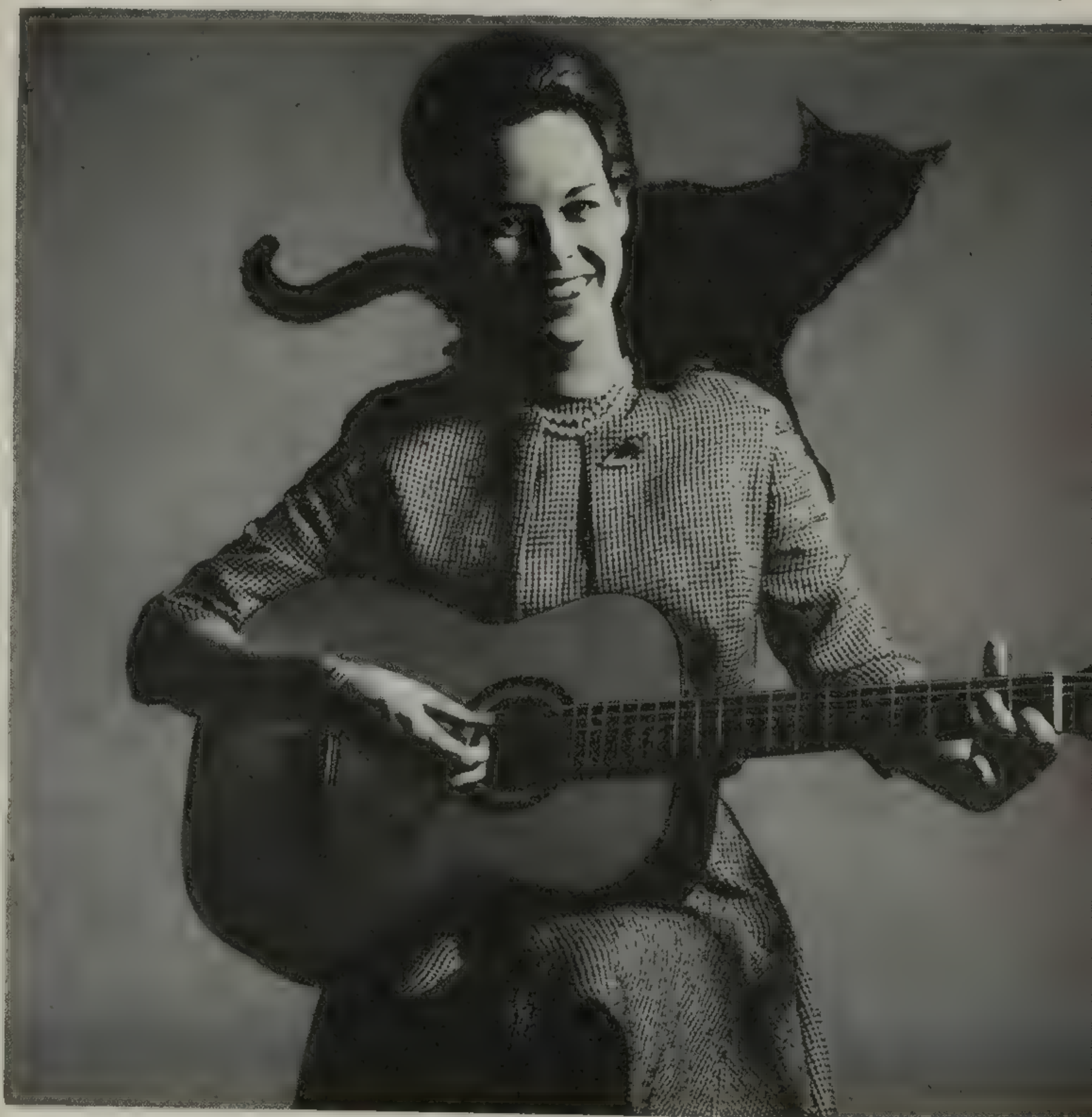


MUSIC TO GO WHERE YOU DO

The black cat on the lower depths of this page has two ears for music—in this case, for the pretty guitar music of Miss Katrina Groat on whose shoulder he crouches. We chose Miss Groat and her guitar to show the sound of music, homemade music, returning increasingly to the scheme of things, we feel, as we adjust to the long-range effect of what Mr. Edison wrought. Miss Groat, the daughter of Mr. and Mrs. William Groat of Chancefield Plantation, South Carolina, is one year out of Sweet Briar and has well in hand her first job, which is *not* guitar playing. One of her diversified collection of hobbies, the guitar, named Diego but made in Sweden, goes along with Miss Groat to parties and weekends. . . . Another young woman we know, a fashion artist, is apt, of a New York winter or spring evening, to bring out her bagpipes (unnamed as yet, but they're still new) and do a fast reprise of "A Scottish Soldier." Startling, but how could it fail to crumble the ice? She plans to take the bagpipes to Spain when she travels there this August. . . . Then there is the man, not young—indeed quite frankly long-established in life, who never appears for dinner, if he thinks his hosts have the least bit of musical tolerance, without his balalaika, the three-stringed Russian guitar. . . . People who would fumble at "Chopsticks" on the piano are developing virtuoso ways with that easy-to-cope-with fifteenth-century instrument, the recorder, rather a third cousin to the flute and called, in Bach's time, the *flauto*. . . . And, lest you think that the mouth organ has vanished into the dear, dead days, just see how many harmonicas emerge from knowledgeable pockets this summer.

For that legion of people who would rather listen than perform any day, especially a summer day, the makers of music makers have provided new, travel-apt instruments—radios that won't flinch at sea-spray, speakers to hang in a tree—all to be picked up by one hand and go where you do. For evidence, please turn the page.

Miss Katrina Groat and the guitar that goes where she does.

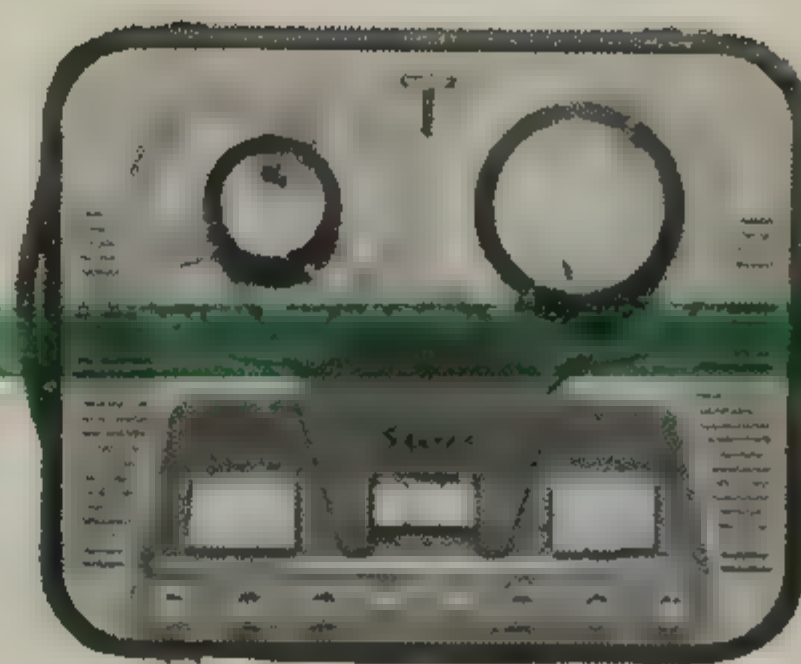
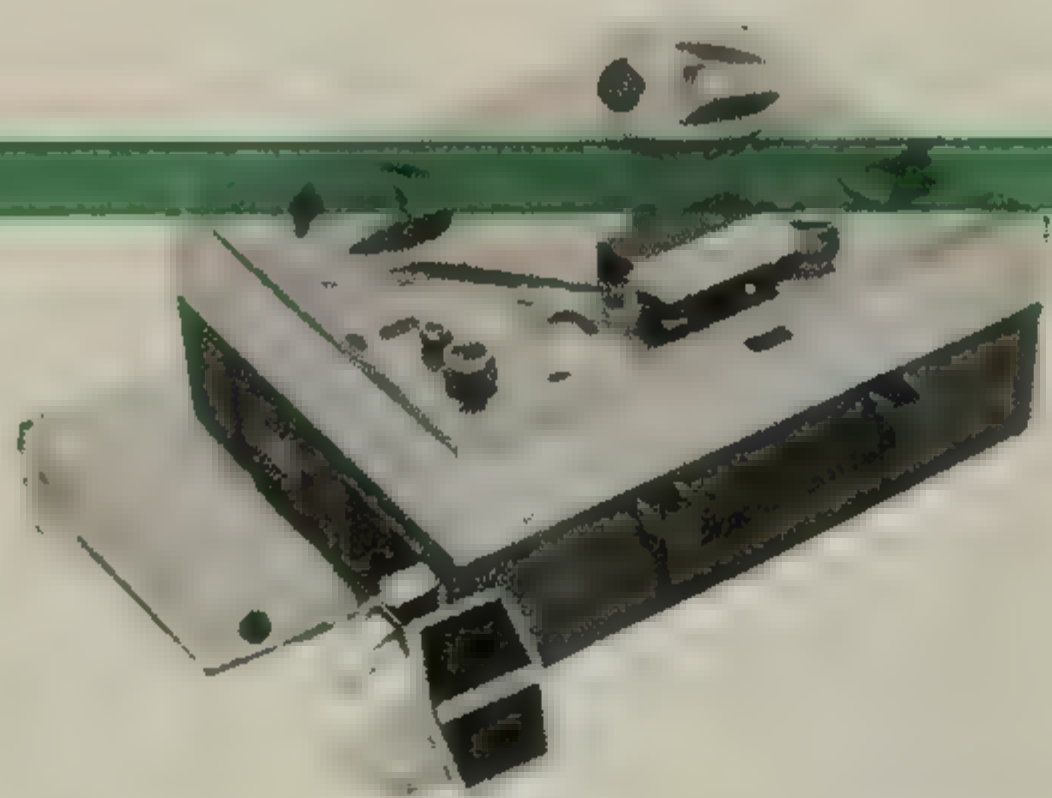
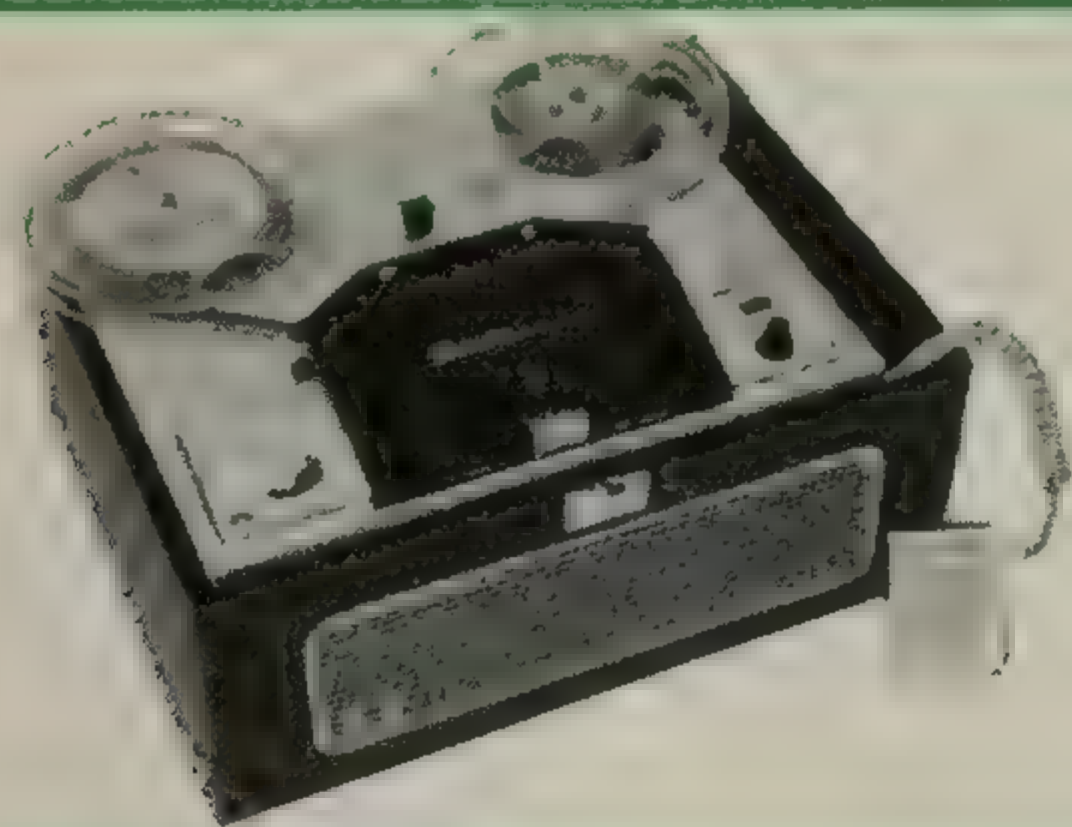


KAREN RADKAI

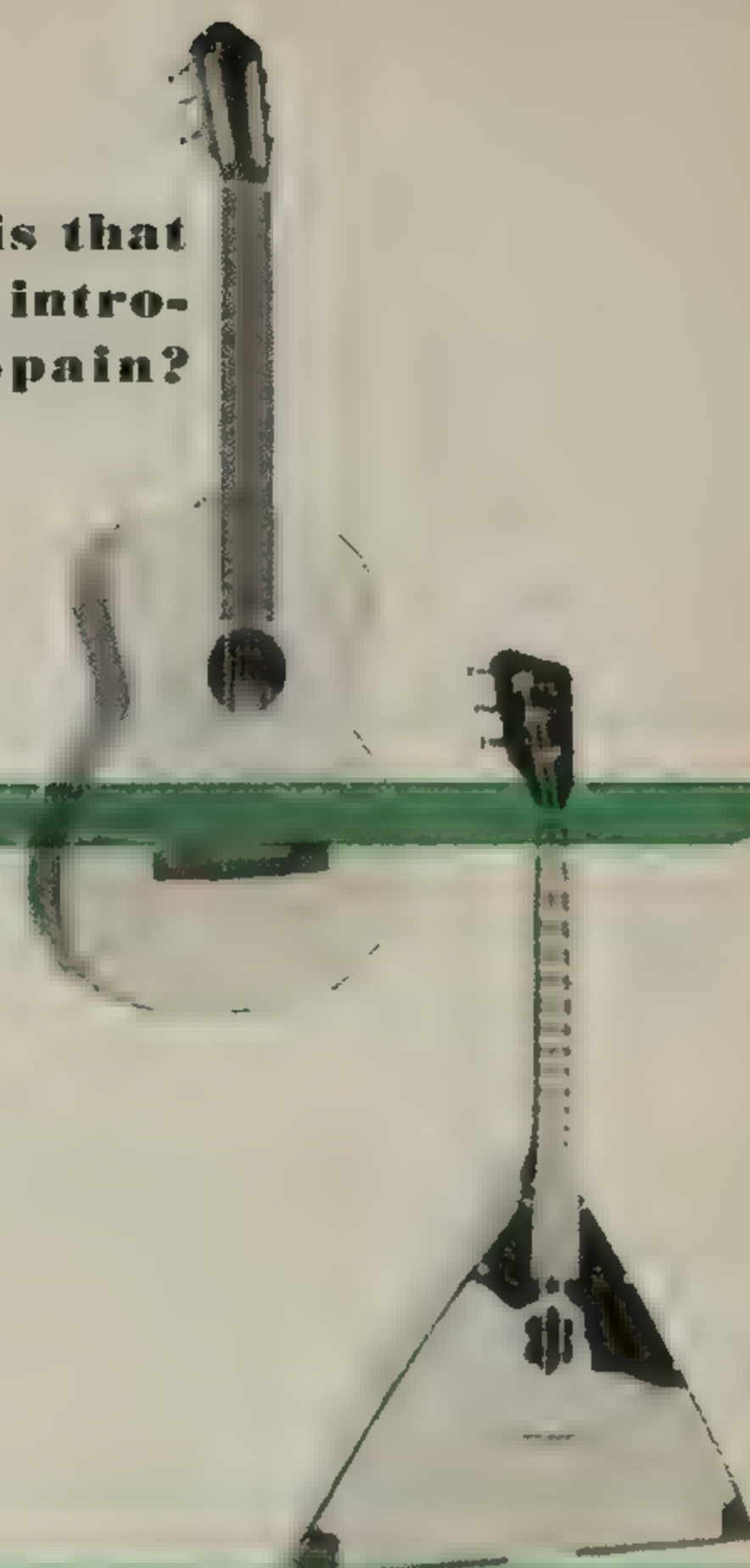
MUSIC TO GO WHERE YOU GO

29 questions, 29 answers; 29 give-away clues in pictures

4. What's this that the Moors introduced to Spain?



3. A stereophonic Dutch treat?

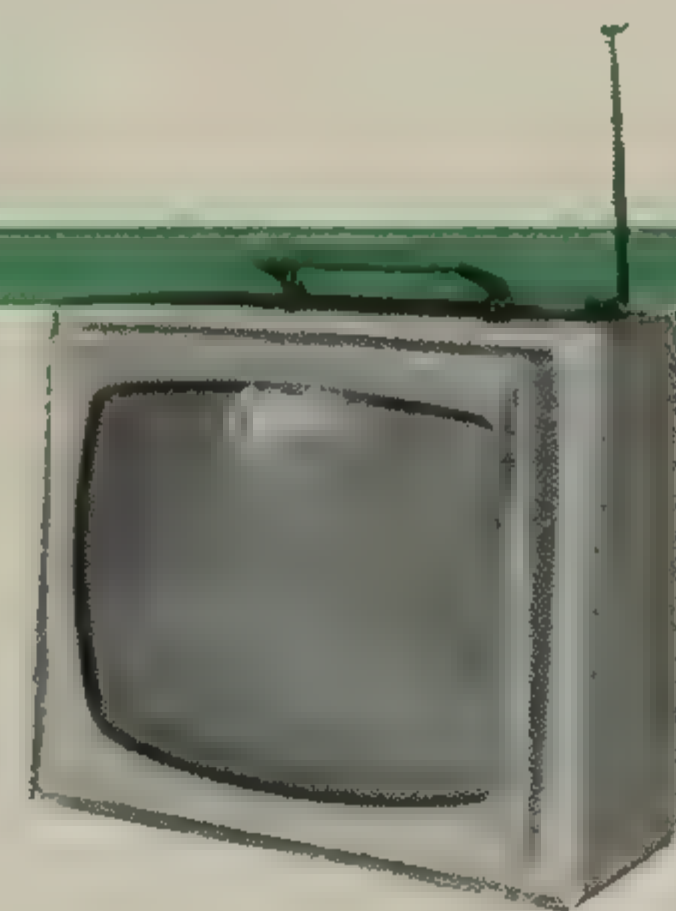


1. What weighs fourteen pounds and never cries?

10. Want the sound where you are, not where the TV is?



14. What's new to look at for back-seat drivers?

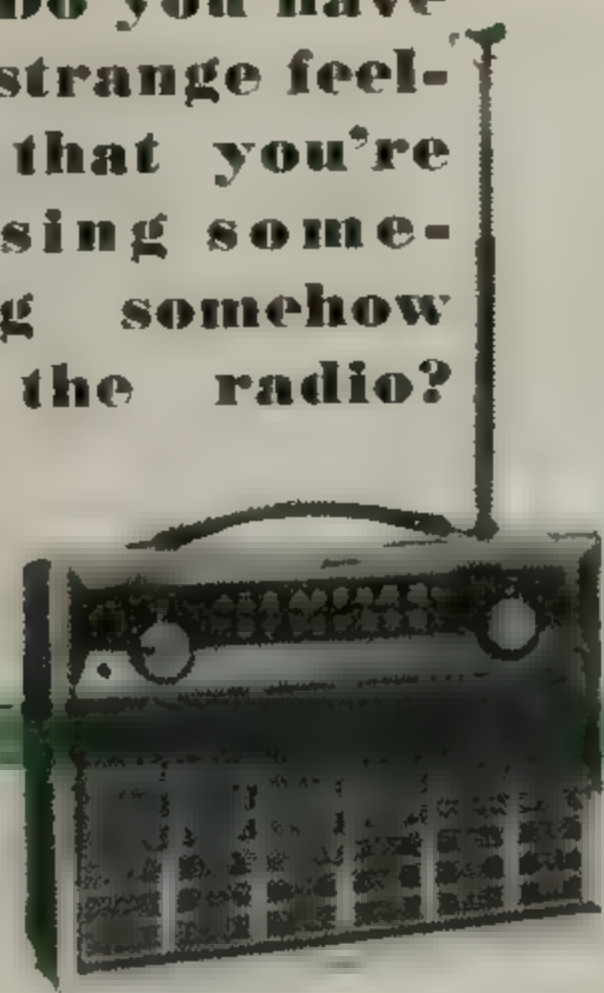


15. Can you make television blue?

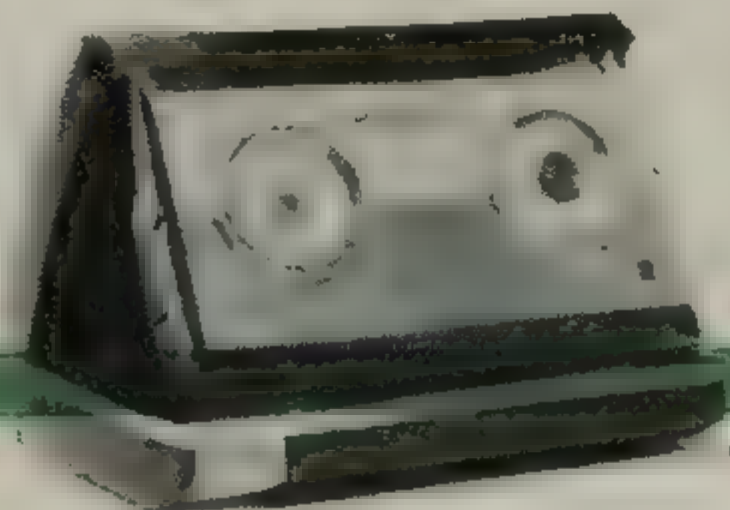
11. Want twangy Russian dressing for a summer party?

16. Does FM stand for Fine Music?

22. Do you have the strange feeling that you're missing something somehow on the radio?



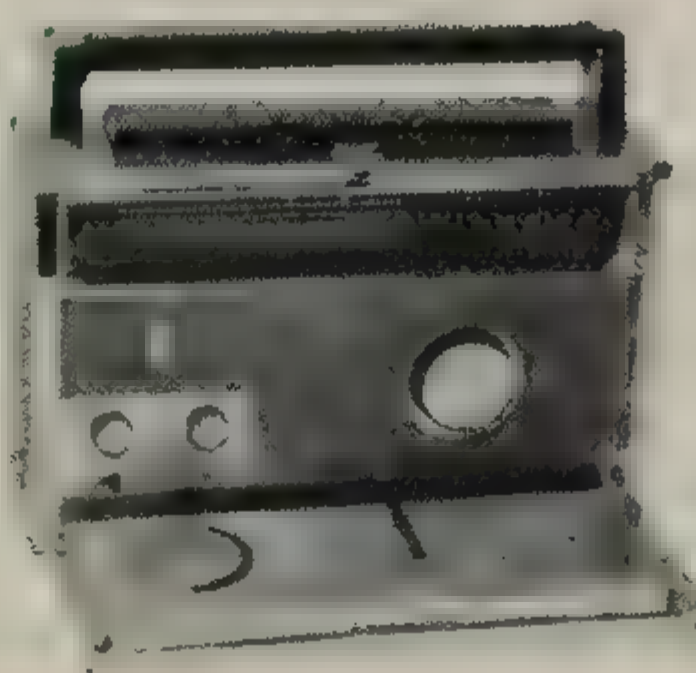
23. Can seven jewels wake you up?



24. What's best for the weskit?



25. At sea, what's not at sea about communications?



26. Do you think it's neurotic to be sensitive?



Here, 29 answers to the loaded questions above.

1. Webcor's "Statesman," a lightweight tape recorder, can capture indefinitely the best sounds of a vacation. \$80.
2. A four-track tape recorder enables you to play a Benny Goodman tape, sing-along with it, play back you and Benny together. This one by Sony. \$200, Liberty Music Shops.
3. Norelco's Continental 400 tape recorder, imported from Holland, has the above four-track virtues, all enhanced by stereo record and play-back facilities. \$280, Liberty Music Shops.
4. The guitar. This one, mahogany and rosewood, comes, however, from Sweden. \$75, G. Schirmer.
5. The banjo. This one, a standard Gibson, has five strings, a maple shell. \$180, G. Schirmer.

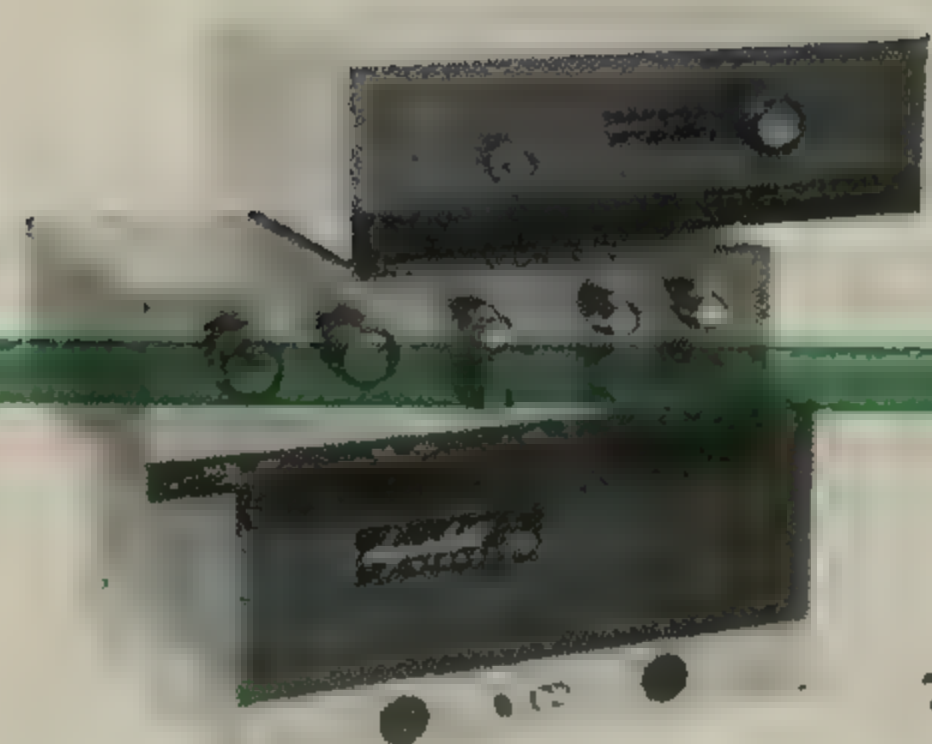
6. For you, Dynaco's Dynakit stereo kit. FM tuner, \$120. Stereo preamplifier, \$100. Stereo 70, \$130. New York Hi-Fi Exchange.
7. Not if it stays on the edge of the water. Bozak's portable waterproof speaker is meant for outdoors anywhere, any weather, even up a rain-tossed tree. \$80, G. Schirmer.
8. Good records will appreciate this precision 2-speed turntable by Weathers. \$75, New York Hi-Fi Exchange. (Arm and cartridge extra.)
9. The AR-2 speaker cone rides on air, instead of mechanical springs, and harmonic distortion is reduced. \$128, New York Hi-Fi Exchange.
10. Spare a sleepy husband. Get tv picture on tv, tv sound from your ear-by radio. Westinghouse Instant-On 19" Portable tv, Macy's.

11. This true Russian balalaika, black with flowers, has three metal strings. \$35, G. Schirmer.
12. Shakespeare and Milton called the fipple flute the recorder. That's what G. Schirmer calls this one by Kord. Soprano, \$5; Alto, \$10.
13. Mercury's transistor phonograph, a rugged portable, with all the necessary 4-speed, automatic features, plus a top that comes off and serves as the separate speaker. \$60, G. Schirmer.
14. Sony's 8 1/2" transistor tv gets along without electricity, in a boat, on a beach, even in a car. It comes with an earphone, too. \$250, Liberty Music Shops.
15. No, but bluing it brightens it for you. General Electric's 19" Celebrity-Portable "Daylight Blue" tv never gets tattletale grey. \$160, Macy's.

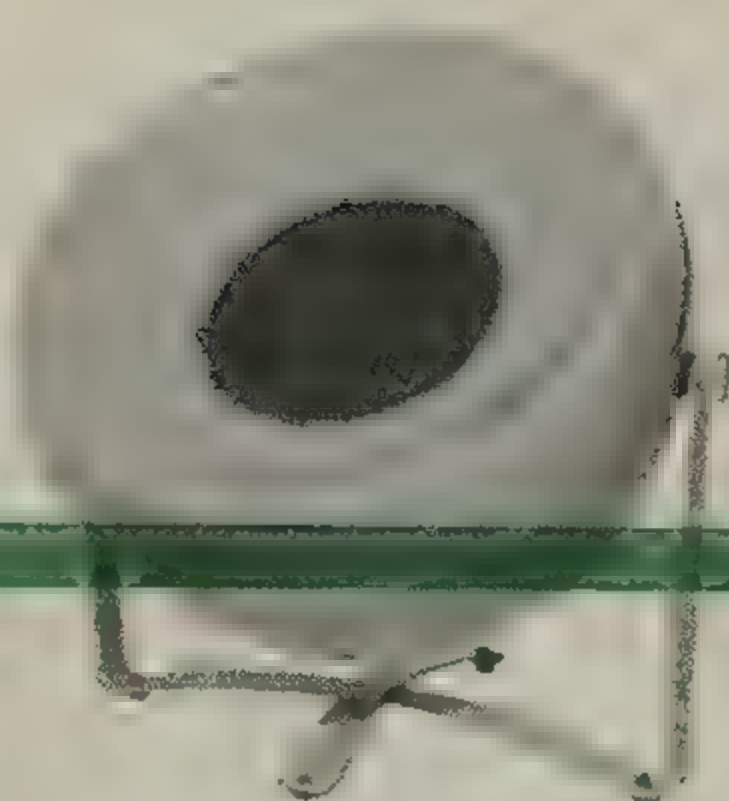
5. What came from Africa, goes on a knee?



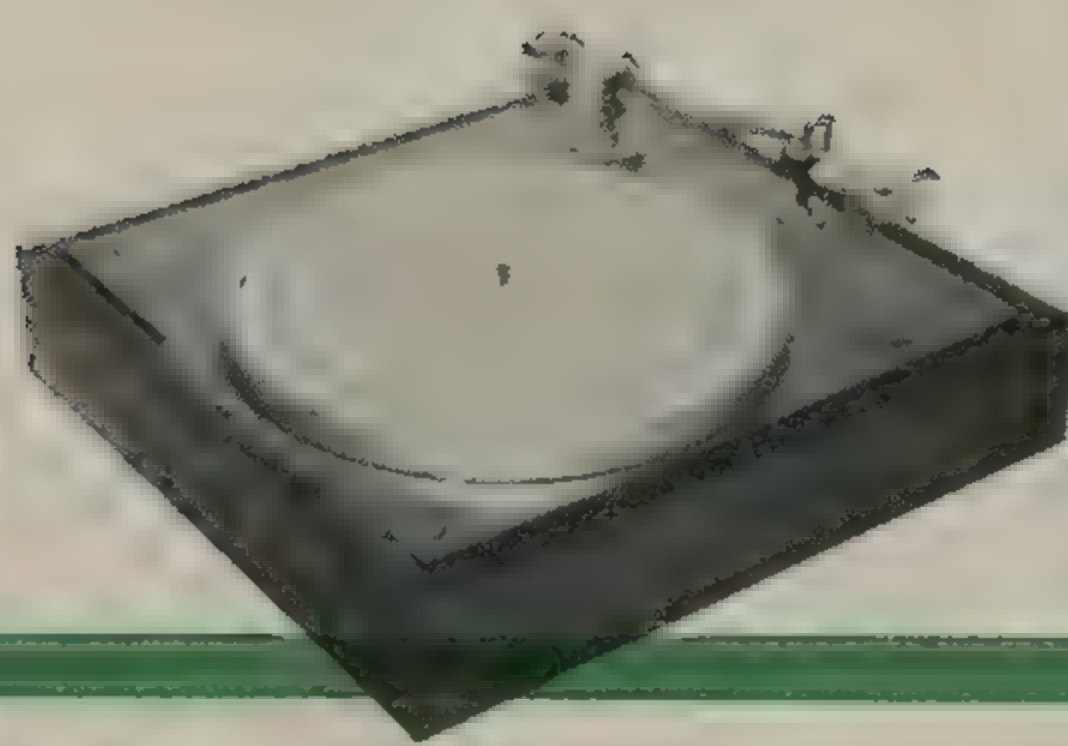
6. Do you want your portable fi very hi?



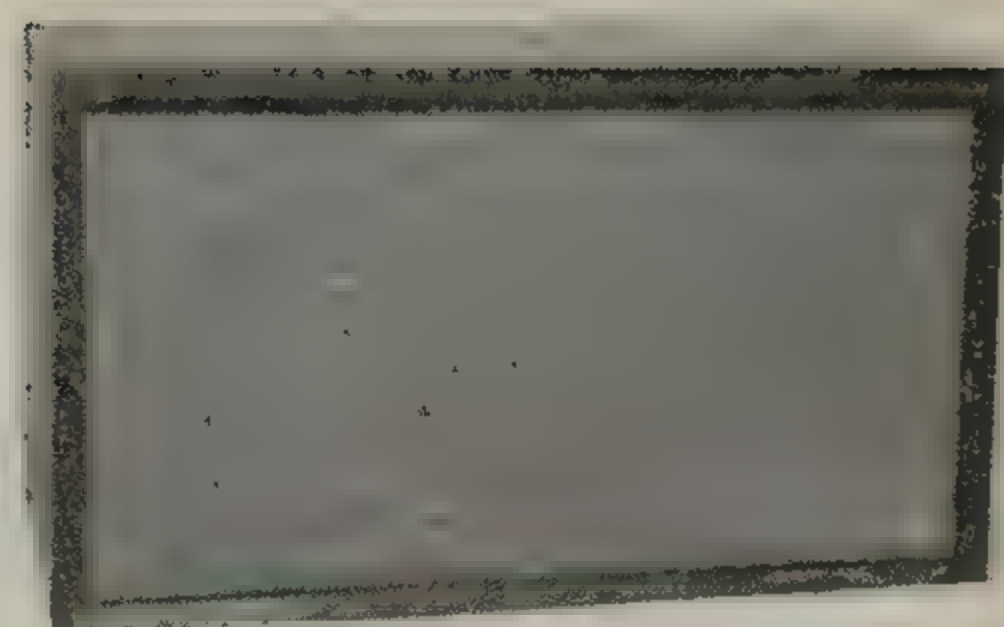
7. Will this speaker catch cold in the swimming pool?



8. Will good platters go on this table?



9. What's so airy about this speaker?



12. By what name is the fipple flute better known?



17. What's the name of this pint-sized pipe organ?



18. Another word for French harp?



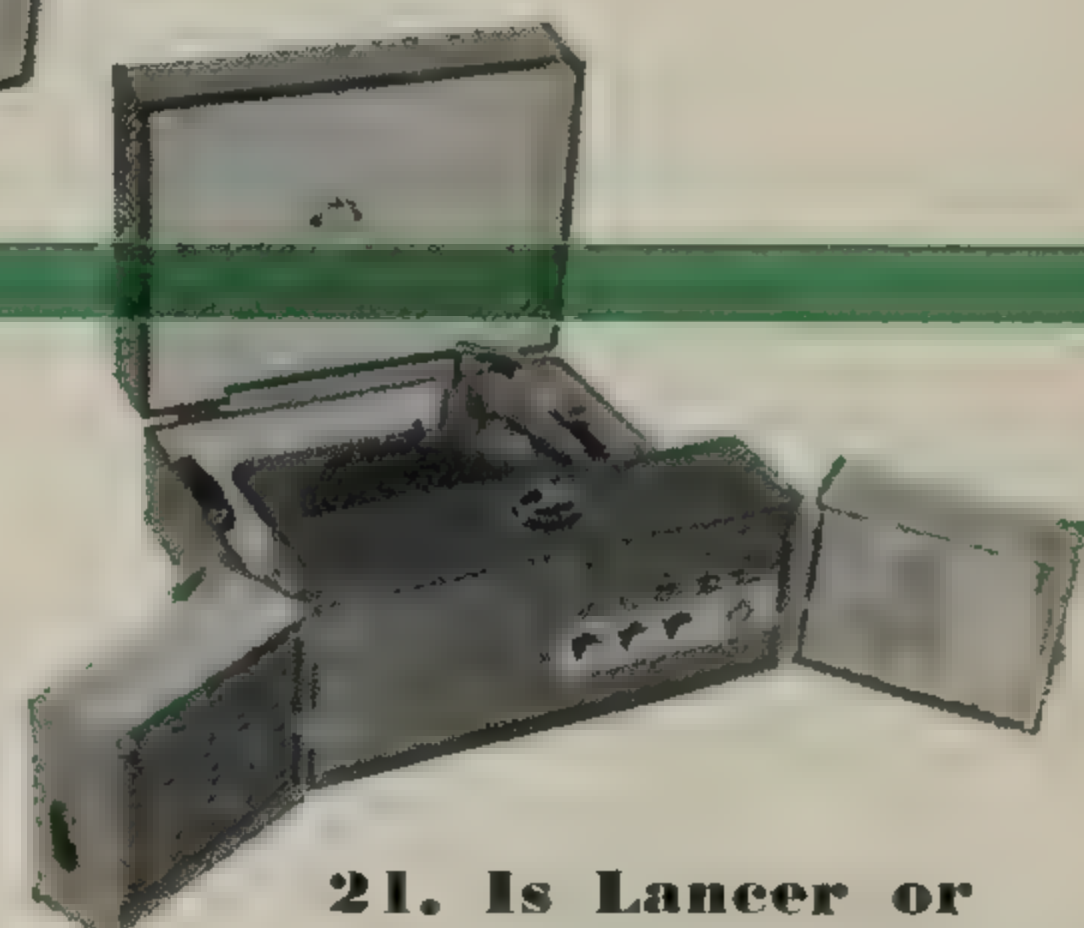
19. Who's the key man? His number, please.



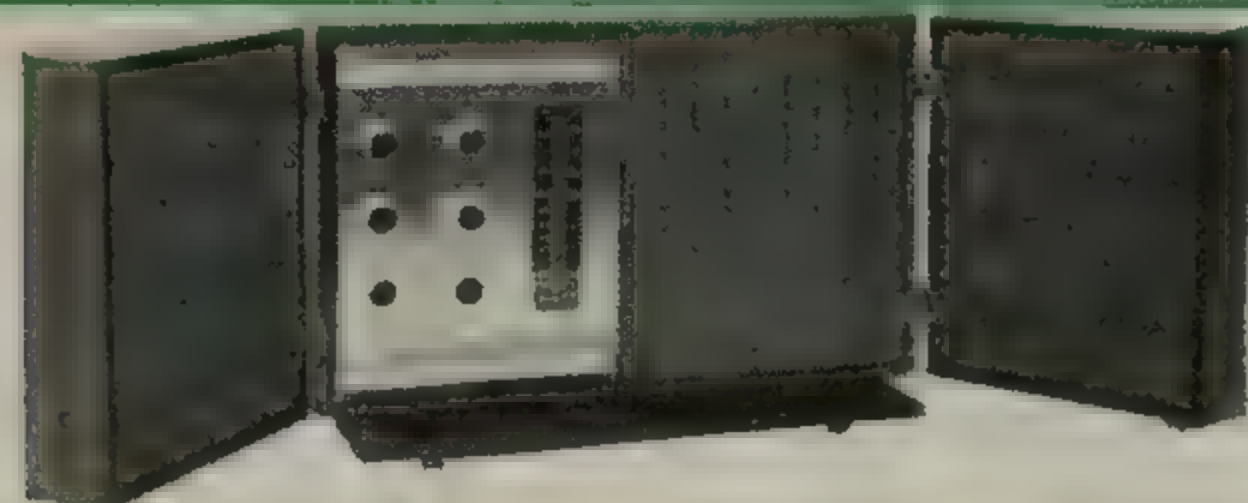
13. What weighs 8 pounds and requires no nursing?



20. Do detached speakers attract you?



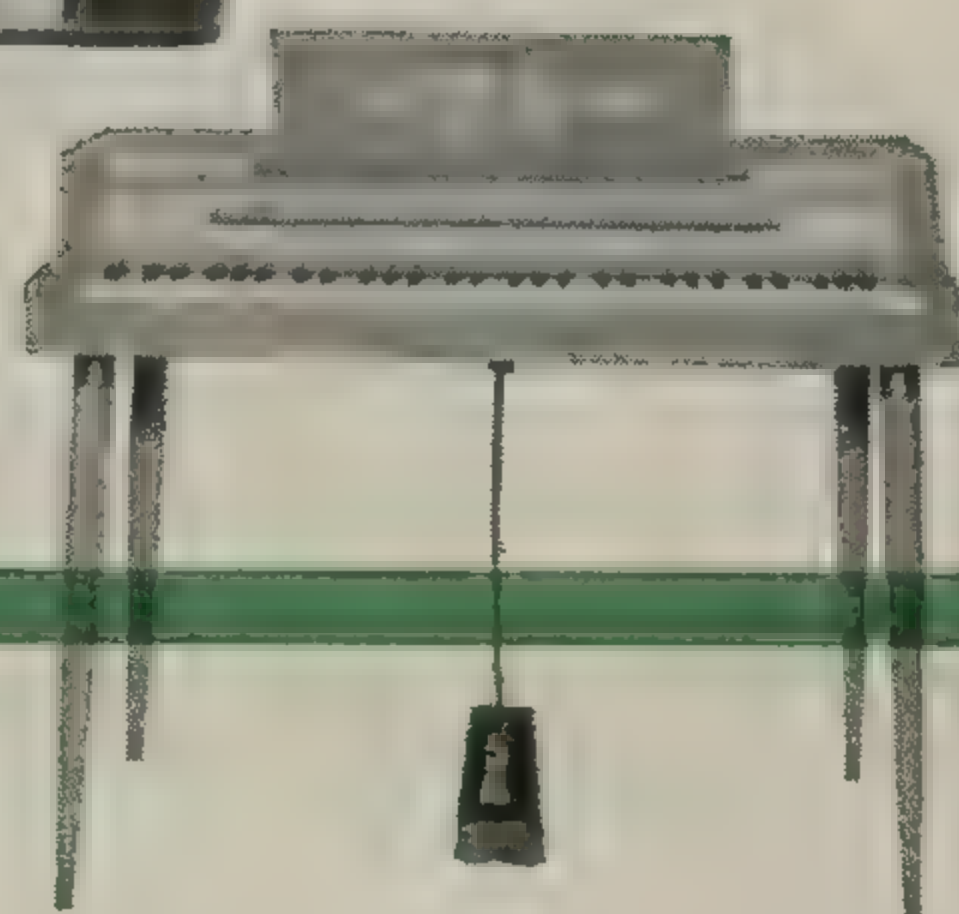
21. Is Lancer or Sea Mist the green you prefer?



27. Does your left ear know what the right one is doing?



28. Can you buy an organ for under \$50?



29. Do you long to play the piano at 3:00 A.M.?

16. Yes, if you consider one of the charms of Frequency Modulation radio: how it stays clear of static. This KLH 2-piece FM system. \$159, Liberty Music Shops.

17. Melodica it was called by the gentleman who invented it in 1770. This one, by Hohner, played by blowing and pressing the keys, is sort of a pocket piano. \$12.50, G. Schirmer.

18. Harmonica is the other word. This one here is Hohner's School Band model. \$2.50, G. Schirmer; Macy's.

19. The Third Man is what we think of when we think of the zither. The pretty one shown here comes from Europe with song charts the better for a beginner to play it. \$20, G. Schirmer.

20. General Electric's Deluxe Trimline stereo

portable phonograph has two of them, removable for wide stereo separation. \$140, Macy's.

21. Motorola's stereo portable phonograph, with one main speaker and two detachable ones, comes in both greens, plus Cavalier Brown, and Panama Tan. SP 27; \$140.

22. You can't miss a thing if you take General Electric's transistor portable. It receives the works, both FM and AM. \$125.

23. If they're the seven jewels in Bulova's watch-radio, they'll wake you up to music. \$60.

24. A good fit for any pocket, Emerson's 8-transistor "vest pocket" 880 radio; approximately 4" high, 2 1/2" wide. \$40, Macy's.

25. The ship-to-ship, ship-to-shore, short-wave and also very earthly Zenith Royal 1000D radio.

9 transistors, 9 wave bands. \$275, Macy's.

26. RCA's 6-transistor "Seasider" radio is especially sensitive—and delightfully stable, too. \$33.

27. FM stereo broadcasting stations send out two channels of sound—one for your left ear, one for your right. General Electric's Stereo FM radio plays them back blended. \$175, Macy's.

28. The Capri Electric Portable Chord Organ is 22" wide, weighs in at 13 pounds, has a 29-note keyboard, 12 chords, a key selector guide to teach the innocent. Just under \$50, G. Schirmer.

29. Wurlitzer's portable Electronic Piano is transistorized, can be played outdoors, has a tone that travels farther than that of a regular piano, and a jack for earphones that permit silent, non-neighbour-aggravating practice. \$407.

PLEASANTRIES BETWEEN LOS ANGELES AND SEATTLE; PLACES TO EAT, PLACES TO STAY

For those going to the Seattle World's Fair (or elsewhere on the West Coast scene) a quick run-down of hotels, motels, and restaurants, some on the coast, some inland:

SEVEN NEW PLACES IN AND NEAR L.A. . . . Eve's, 9010 Melrose Avenue. Eve's new, attractively small restaurant is so popular that tables must be booked well in advance. The husband and wife who own it do everything—Eve, the French wife, cooks and bakes superbly; John Bush, her English husband, does the rest, all with charm. Dinner, many-coursed, timed to the arrival of each reservation, goes on for at least two hours, costs \$7. California and simple French wines; guests may order their choice in advance.

Seibu, Fairfax and Wilshire Boulevard, is a penthouse restaurant hoisted on the roof of this stunning Japanese department store. It looks like a glassy tea house. Japanese as well as Western food at teak tables, not only for lunch, but happily for dinner too—six-thirty until ten. Luncheons from \$2.25; dinners from \$4.

Au Petit Jean, 9474 Santa Monica Boulevard, Beverly Hills. This elegant bistro, with paintings by Braque, Léger, and Picasso on red velvet walls, serves marvellous French food; the chef used to cook for President de Gaulle and NATO's General Norstad. Pleasant service, vintage wines; dinner from \$6.25. (Across the street the not so new La Scala restaurant concentrates on good Italian food.)

San Francisco, at 826 Wilshire Boulevard, Santa Monica. This elegant steak-house is deliberately Edwardian, has a decorator's idea of early San Francisco. Good Eastern prime beef, which Easterners, logically, call Western. Some one hundred guests dine quietly in the International Room; in the Nob Hill Room—only seven booths—where dinner is accompanied by music. Open every evening.

Host International, the high-up restaurant with a view in the new round terminal of Los Angeles' International Airport, serves food from some fifteen countries, wines from nine. Its bilingual waitresses from Europe and Japan speak, among them, some fourteen languages.

Jerry Lewis's, on the Strip, 8844 Sunset Boulevard, a big and jazzy three-level restaurant, all silver and purple, with plushy purple booths.

Peppermint West, 1754 North Cahuenga, the new name for the old, small, jivey nightclub, Tailspin, now owned by Marusia, one of California's talented dress designers.

SAN FRANCISCO'S NEW SHOWCASE . . . The Fairmont Hotel's glass-walled elevator, moving up and down the hotel's façade like quicksilver, goes from the sidewalk to the Crown Room restaurant. All the way, a glorious view.

From the high-up, revolving bar—all San Francisco.

GOING BY CAR . . . Californians hurrying between Los Angeles and Seattle usually take highway 99, a quick, direct, inland route; count on three driving days for the twelve-hundred-mile stretch. For wild beauty, however, the longer winding coastal roads 1 and 101 remain unbeatable. They curl dangerously around cliffs wrapped in mist that the locals call *dry rain*; follow along Oregon's coast of empty beaches; the cars cross the rushing Columbia River by ferry into Washington. *Note:* for picnics on the untamed Oregon stretch: good local smoked salmon, the best baked by the Makah Indians; Oregon Tillamook cheese, named after the city where it is made; and strawberries, either cultivated or those wild Oregon ones—rather large, with an intense flavour—that grow by the roadside.

THREE ON THE OREGON COAST . . . On the superb stretch of dunes spread with wild flowers, a good place to sleep is The Adobe, the pleasant motel at Yachats. Some rooms have fireplaces, all have enormous views on the Pacific. Here, the effective dinner entertainment—the Pacific in lights. Rooms for two persons, from \$10; dinner, non-motel guests must reserve. Telephone: Lincoln 7-3365.

Near Depoe Bay, the ten comfortable cottages of West Shore Manor, only one-half mile from the highway, have a remote end-of-the-world feeling. Morning coffee and newspapers are brought to the cottages; real breakfast served until noon; open fires; salty air, tweedy weather. Cottages for two, breakfast and dinner, \$30. Address: Otter Rock, Oregon; telephone: Depoe Bay, Yukon 3-2355.

Further north at Gearhart, the old-fashioned, seaside Hotel Gearhart has lovely big rooms; its new beach partner, Surfside Motel, bed-sitting-rooms with pantries. Both share twenty miles of beach, a fifty-foot heated pool; at either place, double room for two, \$12.

TWO ON OREGON'S INLAND ROAD . . . Midway between San Francisco and Seattle, at Cottage Grove, the luxe motel, The Village Green, has smooth service, air conditioning; heated pool. Double room for two, \$14 to \$21. Twenty miles away at Eugene, the unpretentious restaurant Branding Iron serves big and better-than-average charcoal steaks, is not expensive. Address: 579 East Broadway.

FOUR IN PORTLAND . . . At the Benson Hotel, the city's best, the London Grill which is particularly lively at lunch, has native oysters with slightly curried rice, a small loaf of bread for each guest, and Dungeness crab comes with a glass of Sauterne.

For dinner the new pleasure is the new Silk and Satin, 1 Southwest Ankeny; good French food, gay at night, men only at lunchtime.

The new Thunderbird, a city motel on the banks of the Willamette River, 1225 North Crosby Avenue, has river rooms that give a country feeling. Room for two from \$10.

The Aladdin Restaurant, all red and gold, in Meier & Frank's department store, is strategically placed in the middle of Lloyd Center, a shopping spree that is only four acres less than the Seattle World's Fair grounds. The centre has parks, walks, handsome buildings; traffic moves underground to great parking spaces.

What's on it is almost as important as What's in it

A slipshod wrap-up could detract from a solid gold mink. On the other hand, glamorous giftwrapping can make a treasure of a thumbtack. Particularly if you do the wrapping yourself.

And don't tell us you're all thumbs. With Kaycrest quality papers and easy-to-tie ribbons—plus Kaycrest instructions on the package—you'll be turning out masterpieces you never dreamed you were capable of!

Next time you buy a gift make it look like the best. Wrap it in Kaycrest.

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*Trade-Mark, Reg. U. S. Pat. Off.

WILLIAM FAULKNER

(Continued from page 72)

he pulled off his glasses and stood ready to answer cadet questions. A boy toward the rear stood up, zipped close his jacket, and asked about a writer's dedication and "do you, sir, think you have fulfilled it?"

Faulkner answered: "It's possible that I hadn't. I think that it is the writer's privilege, his dedication, to uplift man's heart by showing the record of the experiences of the human heart, the travail of man living and dying with his fellows... in such moving times that the lesson of honesty and courage are evident. I think that that's the reason possibly the poet, the writer writes. Whether he is successful or not is something else. However, the only reason the poet ever writes another poem is that the one he just finished didn't quite serve that purpose, wasn't good enough. So he writes another one."

Down in front a boy stood up, zipped close his jacket, and read from a small piece of paper the question: "Out of all the books you've written, which one do you think is the best?"

After a pause, Faulkner said: "That goes back to the answer I just gave... If the writer ever wrote one which suited him completely, nothing would remain but to go and quit. In my own case, the one that is closest to me would be the one that failed the most, that gave me the most trouble... So I'd have to answer that the one that cost me the most anguish and that I still don't like is the one called *The Sound and the Fury*."

A cadet stood up, zipped close his jacket, and asked a question about Ernest Hemingway's death. To that Faulkner said: "I think that Hemingway was too good a man to be the victim of accidents. Only the weak are victims of accidents unless a house falls on them. I think that that was a deliberate pattern which he followed just as all his work was a deliberate pattern. I think that every man wants to be at least as good as what he writes, and I'm inclined to think that Ernest felt that at that time this was the right thing in grace and dignity to do. I don't agree with him. I think that no man can say until the end of his life whether he's written out or not. It probably occurs to almost everybody at some time that he had done his best,

that this is when he would like to write finis to his life. I think that Hemingway was wrong."

As soon as he paused, another cadet asked a question that led Faulkner to say: "The primary job that any writer faces is to tell you a story, a story out of human experience—I mean by that universal mutual experience... of the human heart without regard to race or time or condition... I think that no writer's got time to be drawing a picture of a region or preaching anything; if he's trying to preach a sermon, he's a propagandist which is another horse. The writer is simply trying to tell a story of the human heart in conflict with itself or with others or with environment, in a moving way."

Absorbed by the immediacy of Faulkner's opinions, by the fountain of phrases, by the charm of his voice, slurring over some syllables, clipping others, pronouncing heart as "hot" or cowardice as "cowar-dice," the audience bent towards him, then twitched around in their seats to catch the cadets' questions. When Faulkner said: "If a spirit of nationalism gets into literature, it stops being literature," the body of cadets applauded vigorously, happily. Faulkner smiled with pleasure at the sound.

A cadet in the rear stood up and asked: "Who is your favourite author?"—that most obvious of questions, put forth by radio and television interviewers. Faulkner sensibly said: "That's a question that really doesn't make much sense to a writer because the writer is not concerned with who wrote the book but what he wrote. To me, anyway, characters are the thing—the people that I know and love are Don Quixote and Sairey Gamp, some of Conrad's people, a lot of Dickens' people, Balzac's people, but not Balzac especially because I think Balzac's writing is bad writing..."

That stirred the boys, who were even more stirred up by the next question: "Sir, since your books show perversions and corruptions and wickedness, how do you think this uplifts your readers?" Briskly Faulkner shot back, slightly irritated: "My books may show them what I think they shouldn't do. One must show man not when he's dressed up for Sunday, but in all his phases, his con-

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BEAUTIFUL VOICES

(Continued from page 106)

from Haverford, a handsome set of five RCA Victor records, *Ten Great Singers*, can be found in most good music shops (LM-6705—regularly \$25, but often offered by retailers at a special promotional price that is less than half that). The artists are Caruso, McCormack, Ponselle, Gigli, Galli-Curci, Rethberg, Tibbett, Pinza, Pons, and Flagstad, all caught at their best, with a side to each one. The package is red, though not damask, and the notes are by me.

More than forty years after his death, Caruso is still a best-seller and there is an excellent two-record set of arias, songs, and concert numbers under the title *The Best of Caruso* (RCA Victor LM-6056—around \$10).

In the early days, up to the mid-twenties in fact when the microphone replaced the horn for recording, the orchestra came off badly at the recording horn; sometimes as few as six musicians crouched on a ladder back of the singer. About ten years after Caruso's death, Victor decided to do something about this. After erasing the old accompaniment in certain numbers, a full symphony orchestra was superimposed. One critic said it was like putting old masters into chromium frames. Most of the current Caruso reissues have their original accompaniment, but with surface noise reduced and the voice brought forward.

Before 1926 there were few recordings of full-length operas, not more than a half dozen, but Victor recorded all the principal numbers of several works with Caruso and his colleagues at the Metropolitan. RCA Victor was imaginative enough to bring out a *Faust* in LP a few years ago with Caruso, Farrar, and Journet, while the Camden label had a *Carmen* with Farrar, Martinelli, and Amato.

In transferring old records onto long-playing discs, there has been no performance superior to that of Angel Records in its *Great Recordings of the Century* series. Two collections of John McCormack are just out, one *Classical Arias and German Lieder* (COLH-123), the other *Irish Songs and Ballads* (COLH-124), each about \$6. McCormack, the greatest concert attraction in history, had one period at least when his record royalties exceeded those of Caru-

so, a circumstance which the great Neapolitan told his Irish friend never to let happen again.

Here are a few other Angel treasures: Chaliapin in *Scenes from Russian Opera* (COLH-100), including about all the singing he had to do in *Boris Godunov*; the historic recording of the Verdi *Requiem* (GRB-4002), with Caniglia, Stignani, Gigli, Pinza, with Serafin conducting; Lotte Lehmann, Schumann, Olszewska, and Mayr in their matchless, although in this recording sadly abridged, *Der Rosenkavalier* (GRB-4001).

In addition, Angel has the big moments from *Die Walküre* and *Götterdämmerung* (COLH-105) with Leider, Melchior, and Schorr, and a complete *Madame Butterfly* (GRB-4000) with Toti dal Monte and Gigli. Dal Monte may be a little arch in the title rôle but it is worth owning the set to hear Gigli sing the line "*Bimba dagli occhi pieni di malia*."

Among the solo records on Angel are one by Battistini, "The Glory of Italy" (*Opera Arias*, COLH-116), a man who never sang in this country because he feared ocean voyages; opera and song recitals by the incomparable Schipa (*Songs and Arias*, COLH-117), and Dame Nellie Melba (*Nellie Melba*, COLH-125).

Some great singing is to be heard in excerpts from *Lohengrin*, *Tannhäuser*, and the *Ring* taken at the Bayreuth Festivals of 1932 to 1936, with such artists as Maria Müller, Margarete Klose, Max Lorenz, and Helge Roswänge, brought out in this country by London (Telefunken 97003).

A pioneer in the transfer of old "vocals" to microgroove is Scala, a company with an impressive list and commendable results. They have, for instance, three records each of Rosa Ponselle (803, 838, 851), John McCormack (820, 843, 853), and Feodor Chaliapin (801, 807, 852), as well as single discs on Mary Garden (829), Frieda Hempel (832), Rosa Raisa (808), and Lilli Lehmann (826). Eterna, another good label, carries McCormack (731), Lilli Lehmann (743), and Leo Slezak (733).

In building this kind of collection it is important to be careful of the off-brand labels. Many and strange, they sometimes have such wildcat and pirated offerings as movie sound tracks and

(Continued on page 116)



And Pan Am adds the Priceless Extra of Experience. As important as the pleasure of your trip is the wonderful assurance you feel when you have chosen Pan American. You enjoy a priceless extra reflected in the skill and courtesy with which Pan Am people help you plan your trip . . . in Pan Am's veteran U.S. pilots and flight crews . . . in all the innumerable ways you fly relaxed . . . a Pan Am traveler.

REFLEXIONS



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PARFUMS "CIRO"
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ditions, his base attitudes and spirit—that he goes on, he continues, he has outlived the dinosaur, he has outlived the atom bomb, and I'm convinced in time he can even outlive the wheel. There is something that makes him endure...."

After several more questions, Colonel R. K. Alspach, chairman of the department of English, announced that there would be time for only one more question. A tall cadet immediately stood up, zipped his jacket, and asked: "What works would you consider as furthering the naturalistic movement in America?" Quickly Faulkner said: "I don't know what naturalism means. Can you be more specific?" Instantly the drama of a student asking a pedantic question, and being fought back, engaged the audience, expecting the cadet to fall on his academic face. The cadet quickly said: "I mean Sinclair Lewis, *Sister Carrie*." The audience moved with pleasure, neighbour nodding to neighbour. The boy had come through with instant accuracy. Everyone relaxed, especially Colonel Alspach.

In Faulkner's reply he said: "Yes, yes, I see what you mean. I still think that the job of the writer is to tell you a moving story of the human heart in conflict. I would say that Dreiser [author of *Sister Carrie*] used the best material he had, the best method, the best skill he had which wasn't very much. He was a

WILLIAM FAULKNER

(Continued from page 114)

bad writer. But he had a tremendous drive to tell you of the conflict of the human spirit and that's what I meant by saying that I didn't know what a naturalist writer was. . . . The writer uses naturalism, romanticism as the tools to his hand—just as the carpenter uses the hammer . . . the eternal verities haven't changed too much since man first found how to record."

He stopped. The audience applauded, deeply pleased. Quickly Faulkner left the stage, and, escorted by officers, walked over to a library in Building 600 followed hastily by the photographers and reporters. While the television cameramen arranged their lights to focus on the armchair where Faulkner would sit, Captain Winfield A. Holt, a thin, tall instructor in the English department, talked with a group of reporters. One of them asked if the Captain had been teaching long at the Point. "No," said Captain Holt, "I'm a rifleman." Then Colonel Stephens added that Holt, a 1952 graduate of the Point, after a tour of duty in the Far East, had been sent to Columbia University to get a master's degree in American literature in a quick nine months before coming back to teach.

In about ten minutes the amenities were over. Faulkner leaned back in the easy chair, took out his pipe, jabbed it a bit, and tensed up. His face, with its thin lips, almost hidden

by a grey-black moustache that looks like those on Confederate generals, had the ruddy sheen of health. Somehow the reporters' questions failed in precision, in the studied knowledge of Faulkner's work that the cadets' questions had. Recognizing this, Faulkner said that the boys' questions had a discipline behind them; the cadets were in top gear.

When someone asked him about the difficulty of writing, he replied: "What I like best is fox hunting." He jabbed again at his pipe, adding, "Writing, it don't get any easier." The questions dribbled off until Faulkner at last said, with what nineteenth-century novelists would have called a "merry twinkle in his sparkling eyes," that "I'm the oldest living sixth grader."

With that he bounced up from his chair, straightened his shoulders, smiled again, and walked out of the room, followed by some of the Gentlemen of the Faculty in their dress blues.

The next morning at 7:55 Faulkner began conversing again with the students, this time in their classrooms. Later in the day, with his son-in-law, Paul Summers, Jr., a former West Point officer, class of 1951, who had arranged the visit, William Faulkner dressed in a rough tweed suit with umbrella and derby left for home. He looked like a Southern cross between Charlie Chaplin and the elegant King Edward, the Seventh.

BEAUTIFUL VOICES

(Continued from page 115)

off-the-air recordings. Some, to be sure, are valuable as curios, but sometimes there are frauds, the quality often poor.

Here are a couple of examples of this inventive dishonesty. A few years ago a recording of *A Masked Ball* turned up under a fancy-named label with equally fancy-named artists. It proved to be an off-the-air recording of a Metropolitan Opera broadcast. Within the past year a Caruso record appeared with the high note held longer than any ever heard. That note undoubtedly had been tampered with, recorded on tape, duplicated, and spliced.

Through the industry of Lionel Mapleson, the librarian of the Metropolitan Opera, there are now captured excerpts of the 1901-1903 arias of De Reszke and many

other early greats. Mapleson was loaned a recording device by Thomas Edison and installed it in the flies above the stage at the Metropolitan. William Seltsam of the International Record Collectors' Club dubbed some of the fragments from Mapleson's wax cylinders onto two LPs. The results, primitive but astonishing, give us the only real idea we have of what De Reszke may have sounded like. Those records, *Echoes of the Golden Age of Opera*, may be ordered from International Record Collectors' Club, 318 Reservoir Avenue, Bridgeport, Connecticut: Series 1 (L-7006), \$4; Series 2 (L-7004), \$5.50.

NOTE: When your local record shop can not supply you with any of the listed records, an inquiry to

one of the New York specialists in rare records may produce some good advice about finding the record, if not the record: The Record Hunter, 507 Fifth Avenue, New York 17, N. Y., will track down an obtainable record for you and, on request, send its own free catalogue, plus the Schwann long-playing record catalogue. Marconi Bros., 864 Lexington Avenue, New York 21, N. Y., has a catalogue called *Golden Age Vocals and Operatics* and a stock of out-of-print recordings. Record Album, 208 West 80th Street, New York 24, N. Y., specializes in out-of-print original 78s, as well as operatic LPs. The Darton Record Library at 160 West 56th Street, New York 19, N. Y., has files of vocal and operatic records, both new and rare, and all for sale.

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Designed with summer clothes and summer living in mind—three contour brassières that are lightweight, cool, and limber; and a flexible pantie girdle of a length compatible with any shorts.

Above: White nylon lace brassière with a foam rubber lining on the slant, deep V-shaped neckline and shoulder straps set wide apart. By Accentuette. About \$9. At Altman's; I. Magnin.

Very brief flower-patterned pantie girdle of white cotton, nylon, acetate woven with Vyrene. By Simone. About \$8. At Best & Co.; Halle Bros.

Left: Brassière of white nylon tricot and lace, cut low at the sides, narrow band in back. By Olga. About \$6. At Altman's; The Broadway.

Lower left: To wear under jersey or knitted cotton, a smooth strapless brassière. By Peter Pan in tricot of Dacron. About \$5. Macy's.

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it doubles as a delicious,
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POP
goes
the
Piper



SHARP TURN IN PSYCHIATRY

(Continued from page 75)

Sears, denounced the method as bad science because you can't repeat the observation, and reports were "tinctured to an unknown degree with the observers' own suggestions."

Recognizing this, and under pressure from the increasing success of the physical sciences, some psychoanalysts have set out to demonstrate the validity of Freudian and other psychodynamic descriptions of the human mind. Just such a study is now in progress at the Menninger Clinic at Topeka, Kansas.

Another study at Mount Sinai Hospital, Los Angeles, under the direction of Dr. Franz Alexander, one of the nation's leading psychoanalysts, has already produced results. Dr. Alexander is attempting to prove his theory of psychosomatic illness: a biological weakness in an organ, coupled with a particular kind of personality and a specific kind of life stress, produces physical disease. Stomach ulcers, ulcerative colitis, asthma, and overactive thyroid glands are among the ailments under investigation.

The Mount Sinai physicians have demonstrated that in the case of an overactive thyroid gland, the patient has an inordinate fear of death. They proved this by showing patients a movie, *The Wages of Fear*, in which a truck full of explosives comes close to disaster. During the film's tense moments, the glands of the hyperthyroid patients worked harder; the glands of normal patients remained quiet. The doctors have yet to prove that personality can in turn provoke the disease.

THE BIOLOGICAL THEORY

The facts-and-figures approach to psychiatry has yielded important clues to the origins of mild and severe mental illness. Psychiatrists, sociologists, and psychologists working together have tracked down the mentally ill in the community and in hospitals to study the social, psychological, or biological forces that may produce ailments. This is psychiatric

epidemiology, the study of the distribution of mental illness.

At the moment, the most promising hypothesis holds that severe mental illness—and particularly schizophrenia—has a biological base. Something has gone wrong with the chemistry or the organization of the nerves in the brain. The thesis suggests that the biological malfunction probably passes from parent to offspring in the same way that diabetes or gout does.

Proof comes from a survey of schizophrenic twins carried out by Dr. Franz J. Kallmann of Columbia University. He collected hundreds of cases of identical and fraternal twins. He knew that identical twins, born of one egg that has split, must have identical genes, i.e., identical heredity. Fraternal twins, born of different eggs fertilized by different sperm, have similar but not identical heredity. If something biological passes from parents to one of a pair of identical twins, the chances run high the other twin will have it too; in fraternal twins the chances of both having the same ailments are much decreased.

And this is what Dr. Kallmann discovered in the case of schizophrenia. If an identical twin had the disease, the sibling in more than eight cases out of ten also ended up in a mental hospital. Only fifteen per cent of fraternal twins followed their brothers or sisters into the institutions.

Another study: if schizophrenia has a biological foundation, then the proportion of cases in the community should remain constant regardless of social or psychological environment. The late Dr. Ralph Linton, an anthropologist who combed the worldwide reports on severe mental illness, noted that schizophrenic-like ailments exist in every culture—warlike African natives, permissive South Sea islanders, sophisticated Scandinavians.

While the reports permitted only a crude head-count, Dr. Linton concluded that the distribution of the diseases was uniform. The local culture shaped the

main symptoms. In the East Indies natives sometimes suffered from amok, the principal symptom of which was the wanton murder of several persons. Some South American Indians go into catatonia, a form of mutism coupled with extreme lethargy.

In the United States, although schizophrenia appears to take different forms at different times, the proportion remains the same. When figures of mental patients kept a century ago in New York and Massachusetts are compared with those now, the figures show that the rate has not changed in one hundred years, contrary to popular belief that the rate of mental illness has jumped.

In spite of survey indications of the biological nature of schizophrenia, the laboratory proof still eludes biochemists. There are, however, clues: four independent laboratories have identified a peculiar protein in the blood of schizophrenic patients. Dr. Robert Heath, of Tulane Medical School, extracted a substance he injected into "normal" volunteers. In a movie Dr. Heath made, you can see a volunteer turn sluggish, a symptom of catatonia, and later report that he feels angry. Although some scientists have challenged Dr. Heath's findings, the work in the three other laboratories on the strange proteins tend to support Dr. Heath.

Recently Dr. Benjamin Pasamanick, of Ohio State University, uncovered among the patients in a Columbus, Ohio, mental hospital a strange disease called porphyria, because the victims' tissues biochemically mishandle substances called porphyrins. These porphyrins, found in many foods, go to form blood. The sufferers inherit the disease from their parents.

Until Dr. Pasamanick's work, porphyria was believed to be quite rare and essentially a physical illness. By a simple chemical test, he discovered the disease in two out of one hundred mental patients. Although this disease has quite definite mental symptoms, many of the patients suffer-



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ing from it had been erroneously diagnosed as schizophrenics. In the records, the psychiatrists had ascribed the ailment to repressed sexuality, over-attachment to the father, and other psychological causes.

Might not other mental ailments, now of mysterious origin, also be caused by biochemical disturbances in the tissues? Perhaps the reason more of these physical diseases with mental symptoms have escaped detection is that the amount of faulty chemical produced may be too small even for sensitive chemistry these days.

The biochemists have a tantalizing exemplar. It's called LSD—an abbreviation for lysergic acid diethylamid, a man-made drug. If you take as little as a millionth of an ounce for every pound of your body weight, it will give you hallucinatory visions in bright colours, psychological detachment, even phobias. Psychiatrists call LSD, and several other compounds that evoke similar symptoms, psychoto-mimetic (mimicking).

Such psycho-substances could be produced in your body if you are a victim of mental illness. Perhaps the strange proteins are such. One chemical that your body makes—epinephrine, a substance secreted by the adrenal gland—can produce feelings of anxiety if injected at a slightly higher rate than you are used to.

Although the indications are that mild mental ills are tied to income and living standards, such ills may have a biological undertone. Dr. Pasamanick has shown in his research that brain damage is most often associated with problems of pregnancy which in turn are known to be related to diet and living conditions. Couldn't there be, he asks, a whole range of brain damage running from the very severe, producing paralysis and idiocy, to those injuries, undetectable by current methods, that only show up in aberrant behaviour?

The push toward biology, chemistry, and hard science has given us a new comprehension of the workings of the human brain and in turn of the wide range of

human intellect and emotion. Through chemistry and electricity, researchers have revealed the brain as a network of interconnected compartments far more complicated than a national telephone dial system; special areas of the brain take care of hearing, seeing, smelling, and thinking—to name but a few.

Recently, wires stuck deep into the brains of animals have uncovered deep centres that control reward feelings, punishment, feeding, and sexual activities. One of these deep regions, discovered by Dr. James F. Olds several years ago, controls rewards. A small electrical current in this region will give the animal a feeling of extreme elation. Dr. Olds knew what the animal felt because he trained the creature to press a key that then shocked the animal. To get an opportunity to press that key, the animal went without eating and endured a large electric shock to its feet.

There have been some attempts to uncover such centres in human beings, but for obvious reasons the psychiatrists have gone slowly here. One psychiatrist, Dr. John Lilly, has taken to studying dolphins because they have brains as big as human beings.

Other electrical measurements have uncovered the way in which human beings dream. Certain tests have uncovered new ideas about how we learn—the sensory information of eyes and ears travelling from one compartment in our brains to another. Brain research plus new psychological experiments reveal the mind as an enormously complicated physical system reacting to its environment; adapting to it when the brain is healthy, failing when the brain fails.

In the future, scientists will try to understand the mechanisms by which a brain fails. They will continue to study its electrical activity, its chemistry, and its thinking processes, trying to prevent or overcome brain failure with new drugs and treatments. If the new approach succeeds in the future as well as it has in the past, we will be off to a new round of discoveries in psychiatry.

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HOW TO GO OUT TO DINNER

(Continued from page 104)

Q. "Have you seen the latest movie?"

A. "I hear the hero and heroine are—well, you know. Do you think being in love is conducive to good acting?"

Q. "Is so-and-so your cousin?"

A. "Yes, and you'll never believe what he just told me about..."

Recently at a dinner, the lady opposite me seated between two younger men came out unruffled with: "Are there as many eccentrics in your generation as there were in mine?" After this sally her problem consisted in not monopolizing *both* young men.

If such *présence d'esprit* does not always occur, it is because in much that concerns dinner parties, the premises are against us. Have you accepted one "just to be nice"? That very evening something will come up that you really would like to do. Have you been talking endlessly *before* dinner to someone? He will be your neighbour. For a dinner party is the only place in the world where the law of natural gravitation works in reverse: the greater the attraction between two guests, the greater the distance between them.

To be mistrusted is the dinner hostess who whispers: "We treat you as one of the family." What she probably means is that you will be seated next to the problem guest.

"Courtesy conversation" can be dangerous. By this I mean talking to people about their own interests. This can only be done with impunity with artists, writers, playwrights, performers of any kind. To these, even ignoramuses represent the "general public" and as such are entitled to their opinions. But editorialists, political figures, people in the high echelons of government, tend to find the layman's opinions unbearable. To air one's views with them about the future of Berlin or the eventuality of a thermonuclear war is grotesque. A banker is not apt to be fascinated by ingenuous questions about the stock exchange. Chatting about the puppet show would be preferable—the more important a man's job is, the more at a given moment he wants to forget all his problems.

The urge to seem intelligent can lead to the most unintelligent remarks, just as the frenzy to seem well-informed can lead to the most

heartless exposé of one's ignorance. I have sometimes noticed people frowning when asked: "Are you the brother of so-and-so?" If compelled to ask, "Is so-and-so *your* brother?" is clearly better. Handle with care the ego.

Some people dislike being asked their nationality. These are precisely those to whom the question is put. Conducive to a bubbly atmosphere is the gimmick of praising a tennis man for his wit, and a wit for his tennis game.

Laden with atrocious possibilities are travel and gastronomic reminiscences. The Frenchman will be singularly indifferent to your charming journey through the "château country" and the Greek will have heard more than enough in his lifetime about the beauty of the Greek Isles. And that perfect bistro we discovered three years ago in Paris, where the owner is the cook, had better be forgotten.

The topic of the moment—there is always a more or less exciting one—is, of course, a life-saver. But its potentialities evaporate quickly. We have had recent demonstrations—the twist, for example. "The twist makes people young" or "the twist is only tolerable when danced by teen-agers." Colonel Glenn's performance got codified into: "Isn't it wonderful about Colonel Glenn?", "How I would have loved to be in the control tower when he went up." In time, the switch to Scott Carpenter took place, with people exclaiming over *their* fears for his safety. The whole country passionately exchanged these for weeks. In those cases no counteracting gambit would have served, only genius could have diverted the verbal avalanche.

All this only proves that a good topic can become bad in record time, and that no topic will carry us. It is always *we* who must carry the topic, and the rapidity of the take-off depends on steering ability and the amount of imagination. Lacking the latter, the best bet is news, any news that's fresh. "Little" news bits are the best gamble as often they are precisely those that people have overlooked.

Of course in desperate cases, there is, at dinner parties, another solution, but this won't always work. This consists in finding a common topic for your two neighbours and letting them fight it out between themselves.

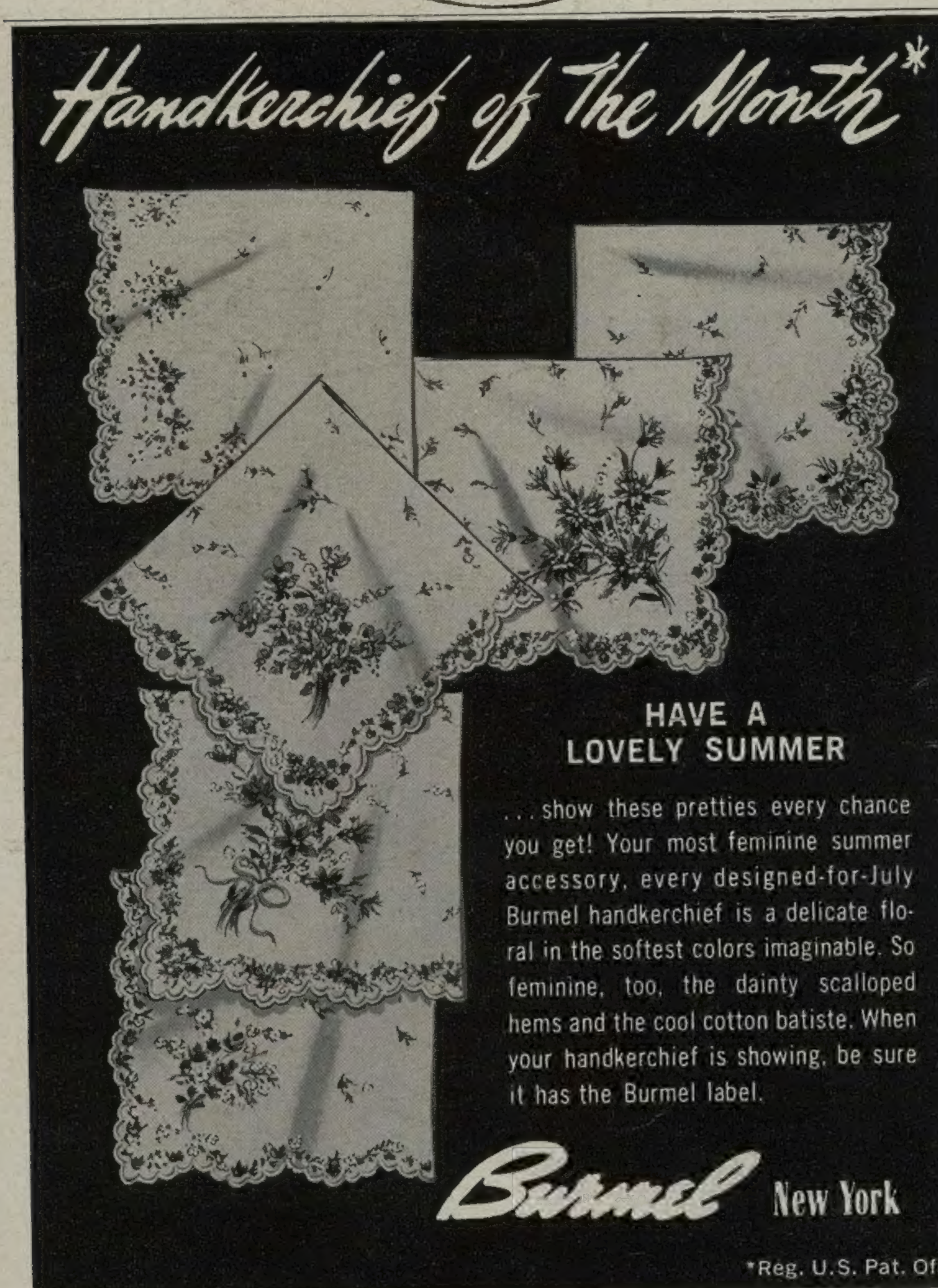


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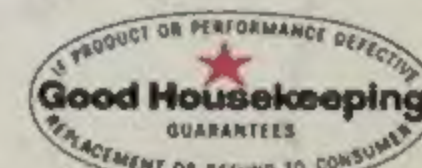
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